National Trust

For places, for ever, for everyone

Brand standards

These standards will help you produce communication that lives and breathes the National Trust brand. Please take time to read through them, and to see how all the components work together.

Go to **brandcentre.nationaltrust.org.uk** for ready-to-use artworks and templates.

For more help and advice contact your consultancy or the design and corporate identity team at Heelis.

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National Trust

What we stand for

The ideas at the heart of the National Trust

What we stand for

For places, for ever, for everyone

For places
We stand for beautiful and historic places. We look after a breathtaking number and variety of them — each distinctive, memorable and special to people for different reasons. Our job is to keep the spirit of each of these places alive.

For ever
Our responsibility is to give these places a life far into the future, which means caring for them beautifully, helping them evolve over time, and acting in a way that helps protect the planet we're part of.

For everyone
Our places are open to all, and we thrive by involving as many people as possible in what we do — local communities, members, visitors, volunteers and donors. We help people belong to places, and places belong to people.

What we give people

Essential refreshment

We all need beauty in our lives. We all need fresh air, open doors, hidden depths, new views. We need places that can lift our spirits and help us to find a different rhythm in our lives. This kind of refreshment isn't a luxury: it's vital. We offer everyone:

Access to the extraordinary
Experiences that lift us physically and emotionally, and help us connect with history, culture and nature.

Awareness of our place in time
Experiences that help us connect the future with the past.

A shared sense of making a difference
Being part of something that matters to, and can be enjoyed by, everyone — a whole movement of people.

What we're like

Inspiring everyone

Love places
We love special places. We all value special places and the role they have in people's lives. We understand and keep their spirit alive, conserving our natural and cultural heritage for generations to enjoy. We celebrate the distinctiveness of our places, keeping them honest and authentic, not uniform, fake or unloved. We are all ambassadors for the Trust, promoting the importance of special places and the experiences they offer.

Share our common purpose
We work together to look after special places for ever, for everyone. We trust and empower each other to make the right decisions, working collaboratively and at pace. We build effective relationships, learning from each other and promoting simplicity, fairness, innovation and learning. As we work towards achieving our common purpose we're clear on what we're accountable for, making decisions within agreed frameworks.

Inspire people
We inspire people to love special places. We're warm, welcoming and actively part of the communities around us. We encourage and listen to other people's views, needs and suggestions and we exceed people's expectations with our positive 'can-do' attitude. We thrive by involving people in what we do, inspiring them to share our passion for special places.

Think long term
We look after special places for people for ever. We're dynamic, far-sighted and ready to lead for the long term. We behave in a sustainable way, reducing our impact on the environment and spending wisely to make sure we have the financial security to look after special places for ever. We keep things simple and are imaginative about finding better ways to do things.

National Trust

Design idea

How the way we look and talk helps us to connect people to the special places we look after and the work we do

How to inspire

The National Trust style is designed to help connect people to the special places we look after and the work we do, by:

Putting the supporter centre stage
Using photographs and illustrations that evoke supporters' experiences of National Trust places.

Helping us to be welcoming and inviting
Celebrating the oak leaf symbol, by making it big.

Using a whole range of colours, all bright and fresh.

Talking in a warm and authentic way
Using the National Trust's warm typeface, inspired by a 1748 inscription originally in the grotto at Stourhead.

Writing in a conversational style that starts with the audience's interests.

Celebrating place
Expressing the spirit of each place in evocative words and images.

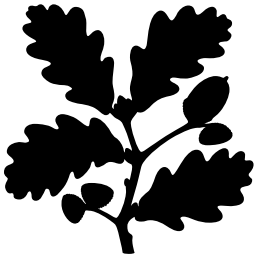
The brand standards show how all this works

National Trust

Logo

For millions of people, this is the symbol that sums us up

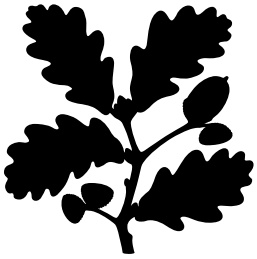
Oak leaf



Logotype

National
Trust

Our logo



National
Trust

Our logo

Our oak leaf and logotype

The oak leaf symbol, which we've used since the 1930s, is unique and distinctive.

The logotype simply states our name.
We've dropped the 'The', to make us less formal.
In Wales, we use the bilingual logo (Welsh/English).

The oak leaf and logotype together form our logo.

A small number of high-profile campaigns and partnerships have their own logos, incorporating the National Trust logo, colours and typeface.

Standard

Alternative horizontal

Reduced size

In support of

Our logo

Versions of the logo

There are four ways to show the logo:

Standard
Alternative horizontal
Reduced size, for use at smaller sizes maintaining the legibility of the logotype
'in support of', for use by supporter groups

Greens
- Pantone® 356
- Pantone® 7481
- Pantone® 7488
- Pantone® 389
- Pantone® 384

Lights
- Pantone® 706
- Pantone® 317
- Pantone® 7541
- Pantone® 587
- Pantone® 7485

Darks
- Pantone® 213
- Pantone® 021
- Pantone® 1788
- Pantone® 227
- Pantone® 525
- Pantone® 3125
- Pantone® 286
- Pantone® 2768
- Pantone® 425

Metallics
- Pantone® 871
- Pantone® 877

Mono
- Black
- White

Standard

Alternative horizontal

Greens
- Pantone® 356
- Pantone® 7488

Metallics
- Pantone® 871
- Pantone® 877

Darks
- Pantone® 213
- Pantone® 1788
- Pantone® 3125
- Pantone® 525

Mono
- Black
- White

Reduced size

Greens
- Pantone® 356

Mono
- Pantone® Process Black
- White

In support of

Our logo

Colour versions of the logo

The logo is available in 21 different colours plus black and white. See page 28 for colour breakdowns and specifications.

When you need a logo please download it from the brand centre.

Go to **brandcentre.nationaltrust.org.uk** and select core artwork finder, where by following the easy question and answer process you can select and download the correct artwork for your project.

Standard

Alternative horizontal

Reduced size

In support of

Our logo

Versions of the logo: Wales

The National Trust bilingual logo (Welsh/English) has four versions:

Standard
Alternative horizontal
Reduced size, for use at smaller sizes maintaining the legibility of the logotype
'in support of', for use by supporter groups

Greens
- Pantone® 356
- Pantone® 7481
- Pantone® 7488
- Pantone® 389
- Pantone® 384

Lights
- Pantone® 706
- Pantone® 317
- Pantone® 7541
- Pantone® 587
- Pantone® 7485

Darks
- Pantone® 213
- Pantone® 021
- Pantone® 1788
- Pantone® 227
- Pantone® 525
- Pantone® 3125
- Pantone® 286
- Pantone® 2768
- Pantone® 425

Metallics
- Pantone® 871
- Pantone® 877

Mono
- Black
- White

Standard

Ymddiriedolaeth
Genedlaethol
National Trust

Alternative horizontal

Ymddiriedolaeth Genedlaethol
National Trust

Greens
- Pantone® 356
- Pantone® 7488

Darks
- Pantone® 213
- Pantone® 1788
- Pantone® 3125
- Pantone® 525

Metallics
- Pantone® 871
- Pantone® 877

Mono
- Black
- White

Reduced size

Ymddiriedolaeth
Genedlaethol
National Trust

Greens
- Pantone® 356

Mono
- Pantone® Process Black
- White

In support of

yn cefnogi'r
in support of
Ymddiriedolaeth
Genedlaethol
National Trust

Our logo

Colour versions of the logo: Wales

The bilingual logo (Welsh/English) is available in 21 different colours plus black and white. See page 28 for colour breakdowns and specifications.

When you need a logo please download it from the brand centre.

Go to **brandcentre.nationaltrust.org.uk** and select core artwork finder, where by following the easy question and answer process you can select and download the correct artwork for your project.

Our logo

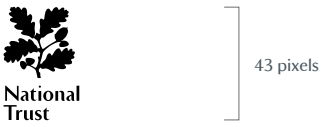
Clear space

To make the oak leaf and logotype stand out, don't put any text or images in the clear space shown in the diagrams above.

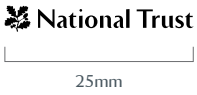
Clear space principles:
Above the logo, leave space equivalent to half an oak leaf
To the left, again leave half an oak leaf
To the right, leave a whole oak leaf
Below, leave a whole logotype

Print logo
Standard

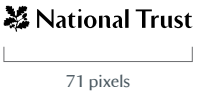
Screen logo
Standard



Print logo
Alternative horizontal



Screen logo
Alternative horizontal



Print logo
Reduced size

Screen logo
Reduced size

Print logo
In support of

Screen logo
In support off

Our logo

Minimum size

The smallest legible size for the logo for both print and screen are indicated above. Minimum sizes for other processes, like embroidery or engraving, vary for each process: we recommend careful testing.

Our logo

Clear space: Wales

To make the oak leaf and logotype stand out, don't put any text or images in the clear space shown in the diagrams above.

Clear space principles:
Above the logo, leave space equivalent to half an oak leaf
To the left, again leave half an oak leaf
To the right, leave a whole oak leaf
Below, leave a whole logotype

Print logo
Standard

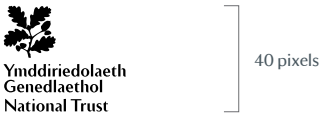
Screen logo
Standard

Print logo
Alternative horizontal

Screen logo
Alternative horizontal

Print logo
Reduced size

Screen logo
Reduced size



Print logo
In support of

Screen logo
In support off

Our logo

Minimum size: Wales

The smallest legible size for the bilingual logo for both print and screen are indicated above. Minimum sizes for other processes, like embroidery or engraving, vary for each process: we recommend careful testing.

National Trust

Elements

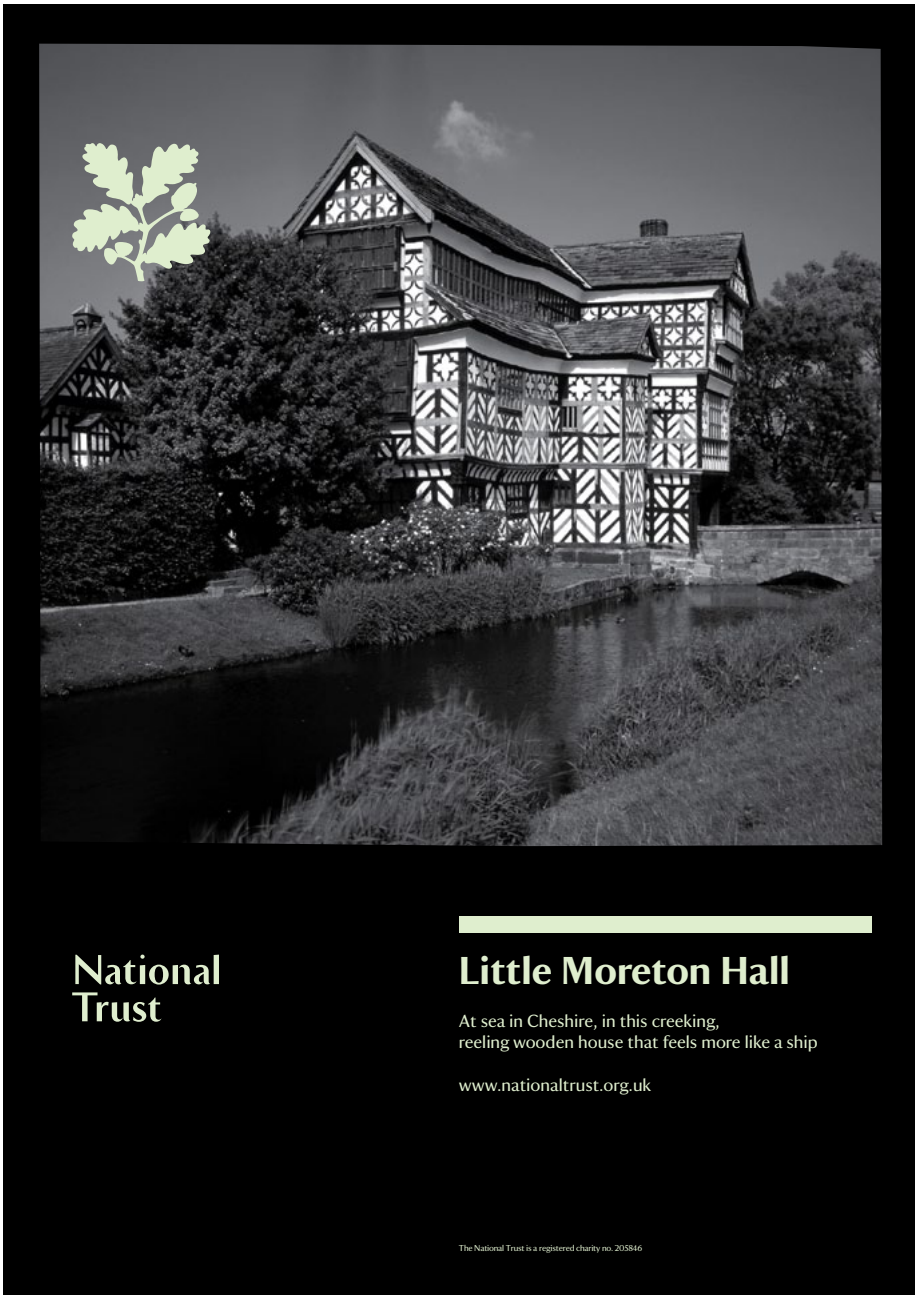
The design elements that make our communication instantly recognisable

Frame

Our frame

Where appropriate, the layout of covers and posters is based on the idea of a picture in a frame.

The picture shows the supporter's experience, in a way that makes people want to be there and take part. The image may be an evocative photograph, an illustration or even a poem. These images are sometimes created by supporters themselves: visitors, members, volunteers, employees. The National Trust's distinctive oak leaf is in the supporter's space. We want supporters to feel it belongs to them all, not just to the charity.


National
Trust
Little Moreton Hall
At sea in Cheshire, in this creeking,
reeling wooden house that feels more like a ship
www.nationaltrust.org.uk
The National Trust is a registered charity no. 205846

Frame

Our frame

The frame is where the National Trust invites people in. The Trust should come across as less of a landowner and more of an enabler. The logotype is informal and welcoming. The place name is prominent, helping to communicate the distinctiveness of each place.

Frame

Our frame

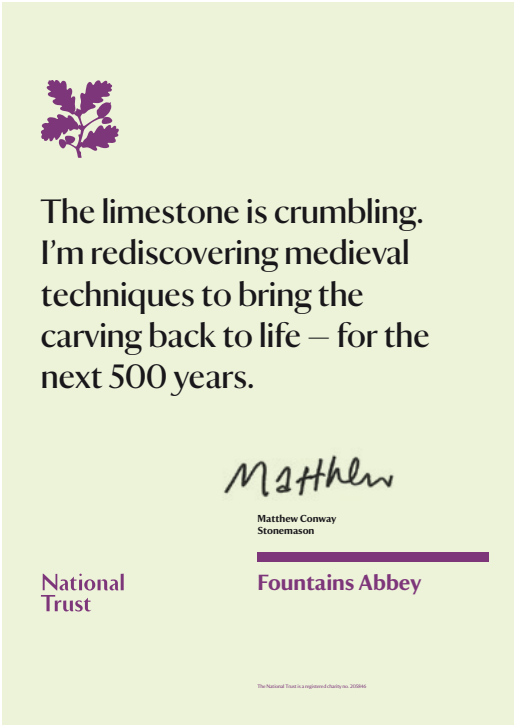
The text, logo and frame-line are always in the same colour.
To make it easy to design using the frame, the complete combination of oak leaf, logotype and frame-line is available in template form.

Please do use these ready-to-use templates from the brand centre.

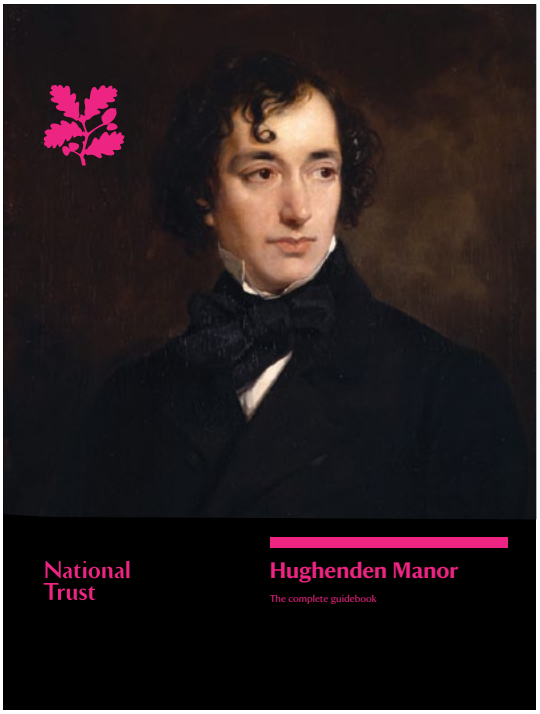
Go to **brandcentre.nationaltrust.org.uk**, select core artwork finder, and download 'Logo framework templates'.

Walking in Roman footsteps
National Trust
Welcome to Chedworth Roman Villa
Feel the peace the Romans loved, along the secluded valley
Find beautiful mosaics of the four seasons
Explore the astonishing Roman bath houses
See how the Victorians rediscovered Chedworth

01


The limestone is crumbling. I'm rediscovering medieval techniques to bring the carving back to life – for the next 500 years.
Matthew Conway
Stonemason
National Trust
Fountains Abbey

02



04

03

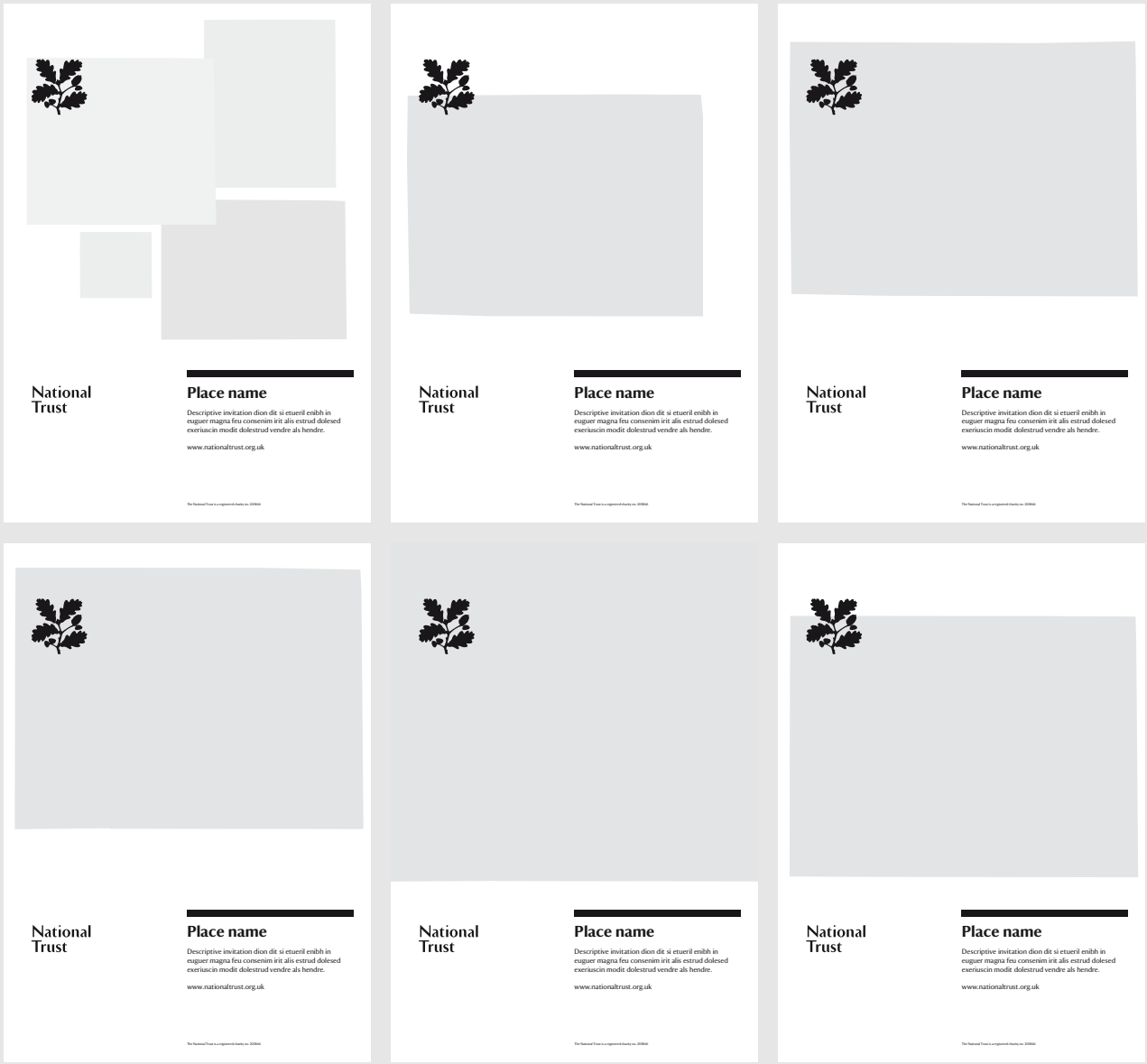
01 Welcome leaflet
02 Temporary notice
03 Packaging
04 Guidebook

Frame

When to use the frame

When you're designing a front cover or a poster, use the frame.

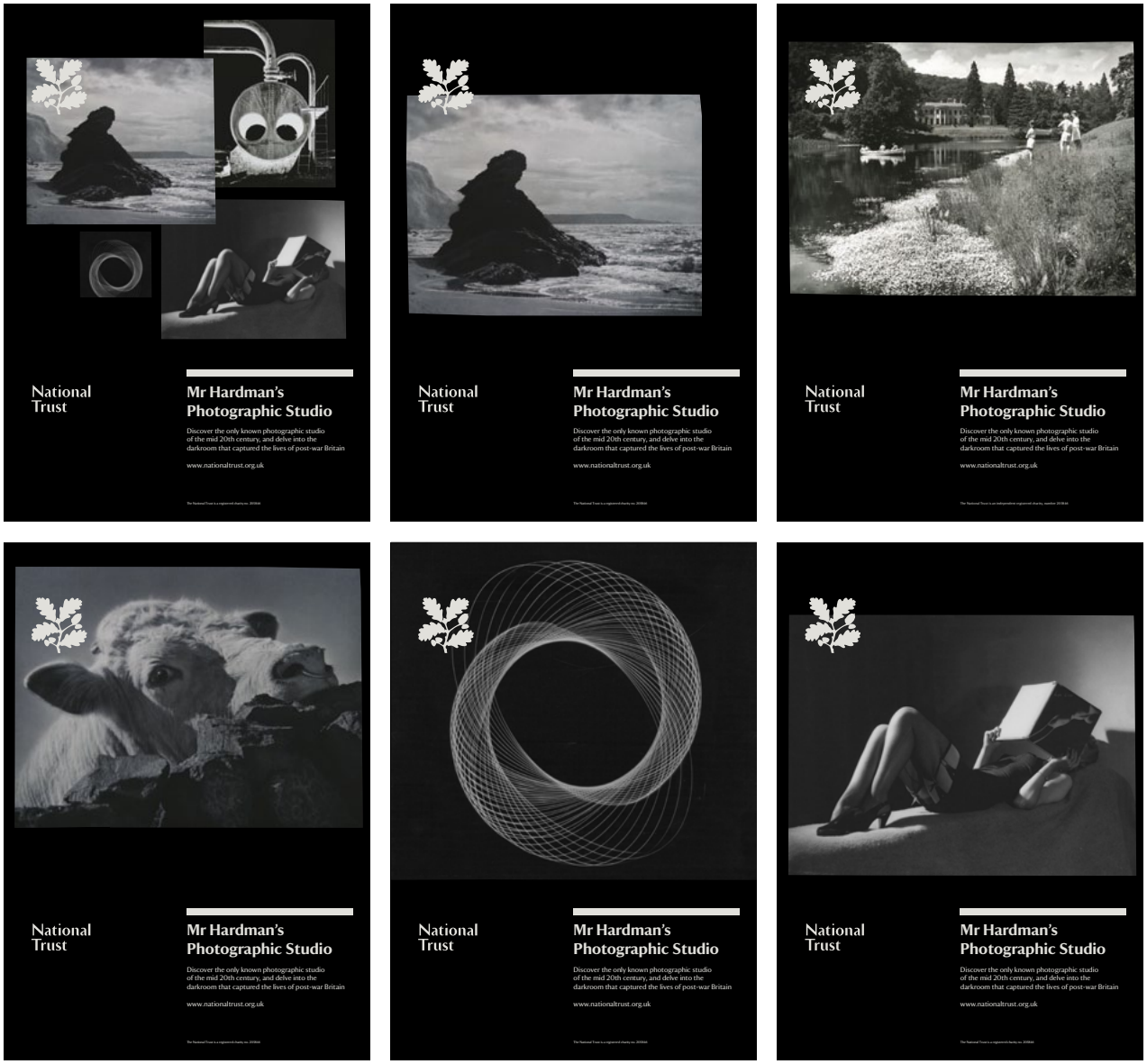
This includes membership posters, the handbook cover, welcome leaflets, guidebooks, temporary notices, point-of-sale materials and product packaging.


National Trust
Place name
Descriptive invitation dion dit si etueril enibh in euguer magna feu consenim irit alis estrud dolesed exeriuscin modit dolestrud vendre als hendre.
www.nationaltrust.org.uk
The National Trust is a registered charity no. 205846

Frame

Placing images in the frame layout

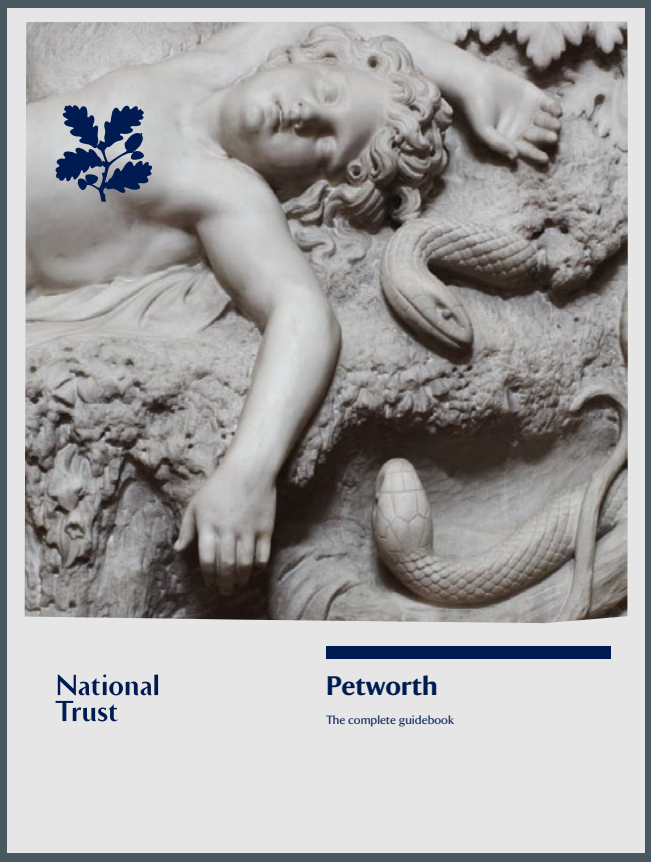
Images can be large or small, multiple or single, and can bleed off the top and sides of the page.

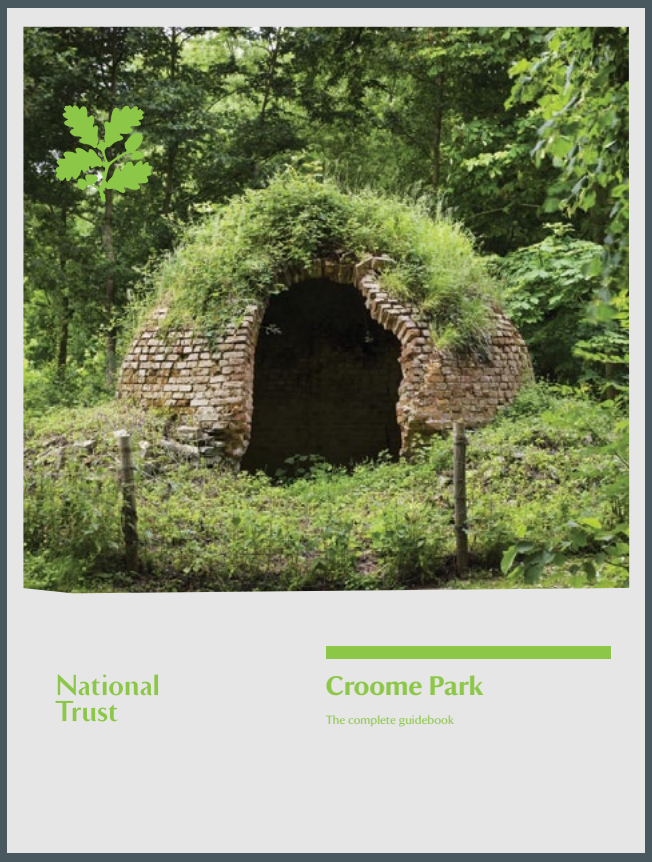

National Trust
Mr Hardman's Photographic Studio
Discover the only known photographic studio of the mid 20th century, and delve into the darkroom that captured the lives of post-war Britain
www.nationaltrust.org.uk

Frame

Placing images in the frame layout

Choose free and informal layouts when placing images, rather than rigidly structured ones.

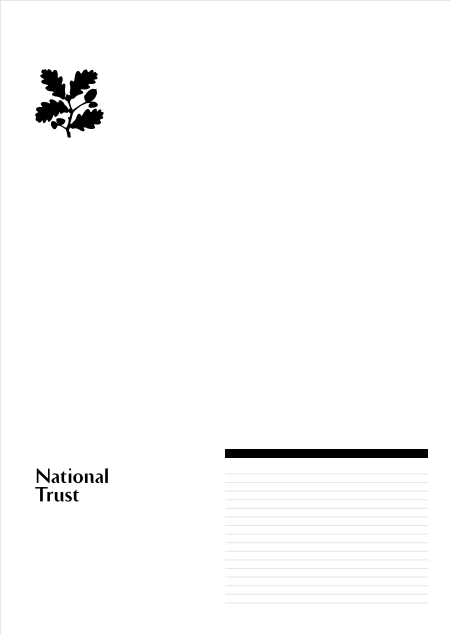




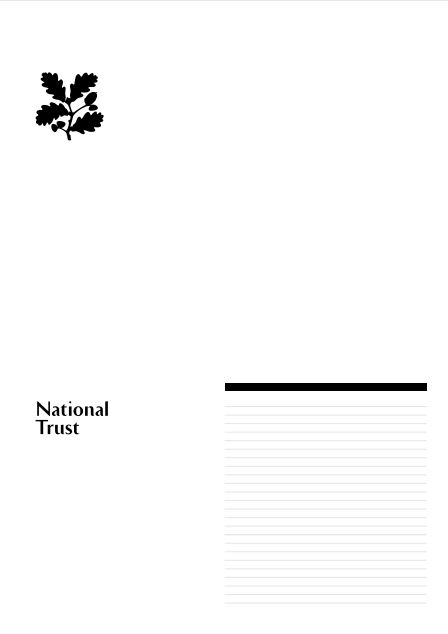
Frame

Layouts with the frame

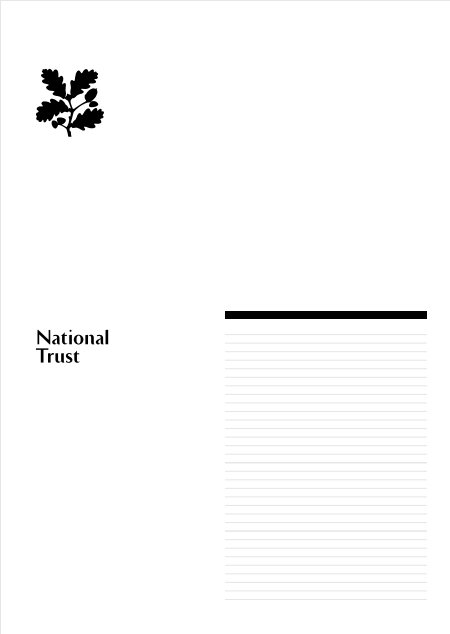
Two different frame layouts showing how our colour palette can be used to contrast or complement powerful and intriguing imagery.



Optimum position



Position allowing more text



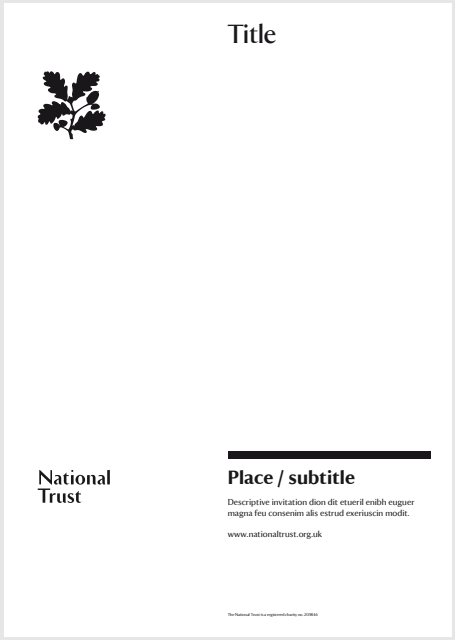
Position allowing maximum text

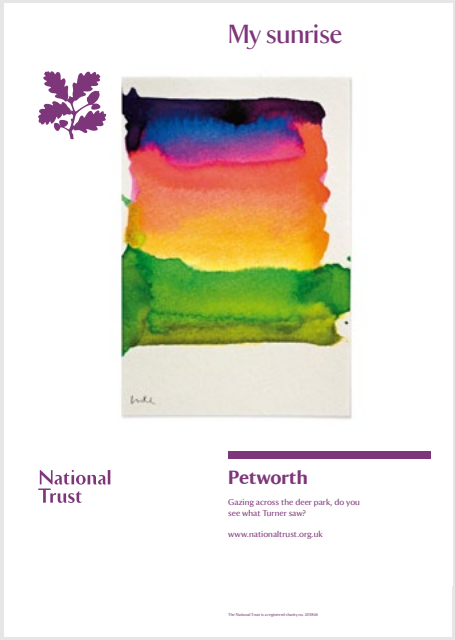
Frame

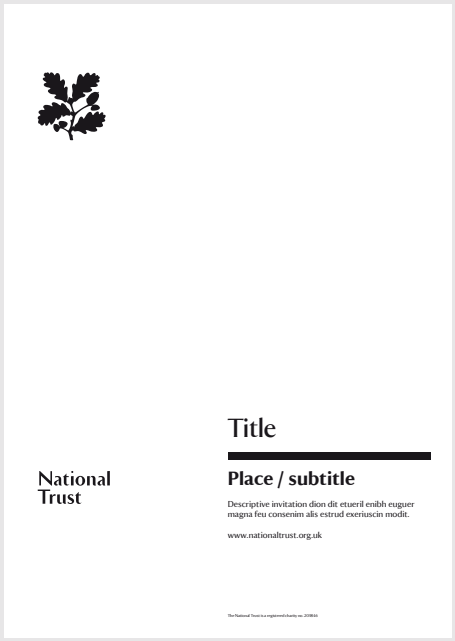
Layouts with the frame

The position of the frame-line moves depending on how much text you need to communicate below the frame-line. If you have a lot of text, or if you're designing a bilingual item in English and Welsh, the frame-line moves up as shown above.

These proportions should not be altered and are available in template form to download from the brand centre.


Title
National Trust
Place / subtitle
Descriptive invitation dion dit etueril enibh euguer magna feu consenim alis estrud exeriuscin modit.
www.nationaltrust.org.uk




National Trust
Title
Place / subtitle
Descriptive invitation dion dit etueril enibh euguer magna feu consenim alis estrud exeriuscin modit.
www.nationaltrust.org.uk

Frame

Layouts with the frame

Titles are optional, but if you use one, place it at the top or the bottom of the picture space. Use the title to express the voice of the supporter. Think of it as words a supporter might use, not the official voice of the National Trust.

These proportions should not be altered and are available in template form to download from the brand centre.

Frame

When not to use the frame

If the frame doesn't work for your particular item, use a layout with the full logo top left. This includes most kinds of newsletter, bulletin and information sheet.

These proportions are available in template form to download from the brand centre. Go to core artwork finder and download 'Logo framework templates' – this will give you the framework templates plus the alternative design shown above.

Greens

Pantone® 356
C:90 M:0 Y:100 K:20
R:0 G:119 B:45
Hex: 00772D

Pantone® 7488
C:50 M:0 Y:95 K:0
R:140 G:220 B:80
Hex: 8CDC50

Pantone® 7481
C:88 M:0 Y:89 K:0
R:0 G:180 B:60
Hex: 00B43C

Pantone® 384
C:20 M:0 Y:100 K:30
R:138 G:134 B:0
Hex: 8A8600

Pantone® 389
C:20 M:0 Y:100 K:0
R:212 G:255 B:24
Hex: D4FF18

Darks

Pantone® 213
C:0 M:96 Y:12 K:0
R:230 G:20 B:100
Hex: E61464

Pantone® 021
C:0 M:50 Y:100 K:0
R:255 G:106 B:11
Hex: FF6A0B

Pantone® 1788
C:0 M:85 Y:85 K:0
R:255 G:43 B:62
Hex: FF2B3E

Pantone® 227
C:7 M:100 Y:7 K:21
R:135 G:0 B:60
Hex: 87003C

Pantone® 525
C:50 M:85 Y:0 K:20
R:65 G:5 B:70
Hex: 410546

Pantone® 3125
C:88 M:0 Y:21 K:0
R:0 G:170 B:180
Hex: 00AAB4

Pantone® 286
C:100 M:75 Y:0 K:0
R:25 G:5 B:125
Hex: 19057D

Pantone® 2768
C:100 M:81 Y:4 K:60
R:15 G:0 B:50
Hex: 0F0032

Pantone® 425
C:18 M:0 Y:0 K:78
R:68 G:70 B:62
Hex: 44463E

Lights

Pantone® 706
C:0 M:20 Y:4 K:0
R:250 G:225 B:225
Hex: FAE1E1

Pantone® 317
C:20 M:0 Y:10 K:0
R:203 G:241 B:232
Hex: CBF1E8

Pantone® 7485
C:10 M:0 Y:18 K:0
R:220 G:240 B:180
Hex: DCF0B4

Pantone® 587
C:5 M:0 Y:50 K:0
R:245 G:245 B:170
Hex: F5F5AA

Pantone® 7541
C:4 M:3 Y:3 K:4
R:225 G:224 B:219
Hex: E1E0DB

Metallics

Pantone® 871
For use in exceptional circumstances only, for example invitations

Pantone® 877
For use in exceptional circumstances only, for example invitations

Mono

White
C:0 M:0 Y:0 K:0
R:255 G:255 B:255
Hex: FFFFFF

Black
C:0 M:0 Y:0 K:100
R:0 G:0 B:0
Hex: 000000

Colour

Our colour palette

The National Trust has a palette of 21 colours, all chosen to be fresh and inviting, plus black and white.

On covers, you can use any colour for the logo, frame-line and text, as long as it's the same colour for all three.

For most projects, you can choose from the whole palette, but for some items – such as business cards – our darkest green, Pantone® 356, is best. Please always use the exact specifications shown here. Always use colours as solids, never as tints.

Greens

Pantone® 356 Pantone® 7488 Pantone® 7481 Pantone® 384 Pantone® 389

Darks

Pantone® 213 Pantone® 021 Pantone® 1788 Pantone® 227 Pantone® 525

Pantone® 3125 Pantone® 286 Pantone® 2768 Pantone® 425

Lights

Pantone® 706 Pantone® 317 Pantone® 7485 Pantone® 587 Pantone® 7541

White

Black

Metallics

Pantone® 877 Pantone® 871

Colour combinations
1: White on darks
2: Darks on lights
3 and 4: Complementary darks and lights
5. Avoid clashing colours and combinations which give poor legibility for text and are therefore not accessible.

1 2 3 4 5

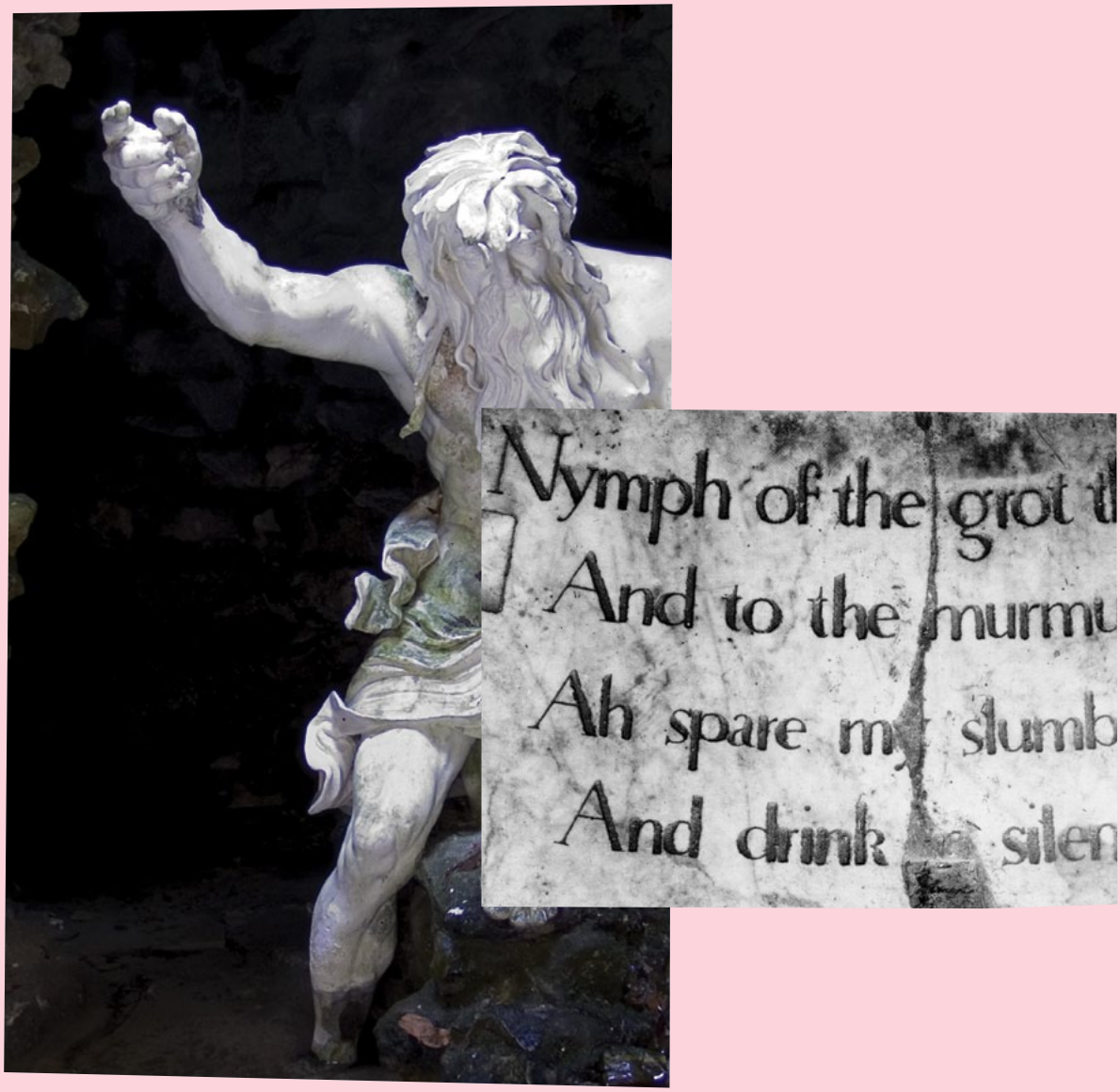
Colour

Using colour

Use the palette carefully, and avoid a rainbow effect. Primarily on greens and dark colours (excluding Pantone® 389), it's best to use the logo in white. Similarly on our lights, show the logo in one of the dark colours, a green (excluding Pantone® 389) or in black.

Use complementary rather than clashing colours and pay careful attention to accessibility. Make sure there is good contrast so that text is legible.

We encourage people to use different colours to mark different sections in a publication, but discourage colour-coding. Always use colours as solids, never as tints. Use the light colours as backgrounds for pages.



Typeface

Our typeface

We have our own typeface, designed to have the warmth and modernity of a sans-serif typeface, and keeping a timeless quality too.

The typeface is inspired by a 1748 inscription originally in the grotto at Stourhead. The sans-serif style was used in the ancient world, but this inscription is one of the earliest examples anywhere of its modern revival.

Our typeface is an important asset of the National Trust: no other organisation is allowed to use it, and it helps us to be recognisable every time we write something.

The QUICK
Display
brown
fox jumps
Bold
over the
Regular
lazy *red dogs.*
Italic

Typeface

Typeface family

The typeface family has four members:

National Trust Display for headlines above 16pt
National Trust Bold
National Trust Regular for the majority of body copy
National Trust Italic for emphasis, foreign words
and mentioning the titles of books, pictures and so on.

For documents produced in Word, Publisher or
PowerPoint, and for emails, use Arial.

We also use Arial for all body copy on websites.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

National Trust Display

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

National Trust Bold

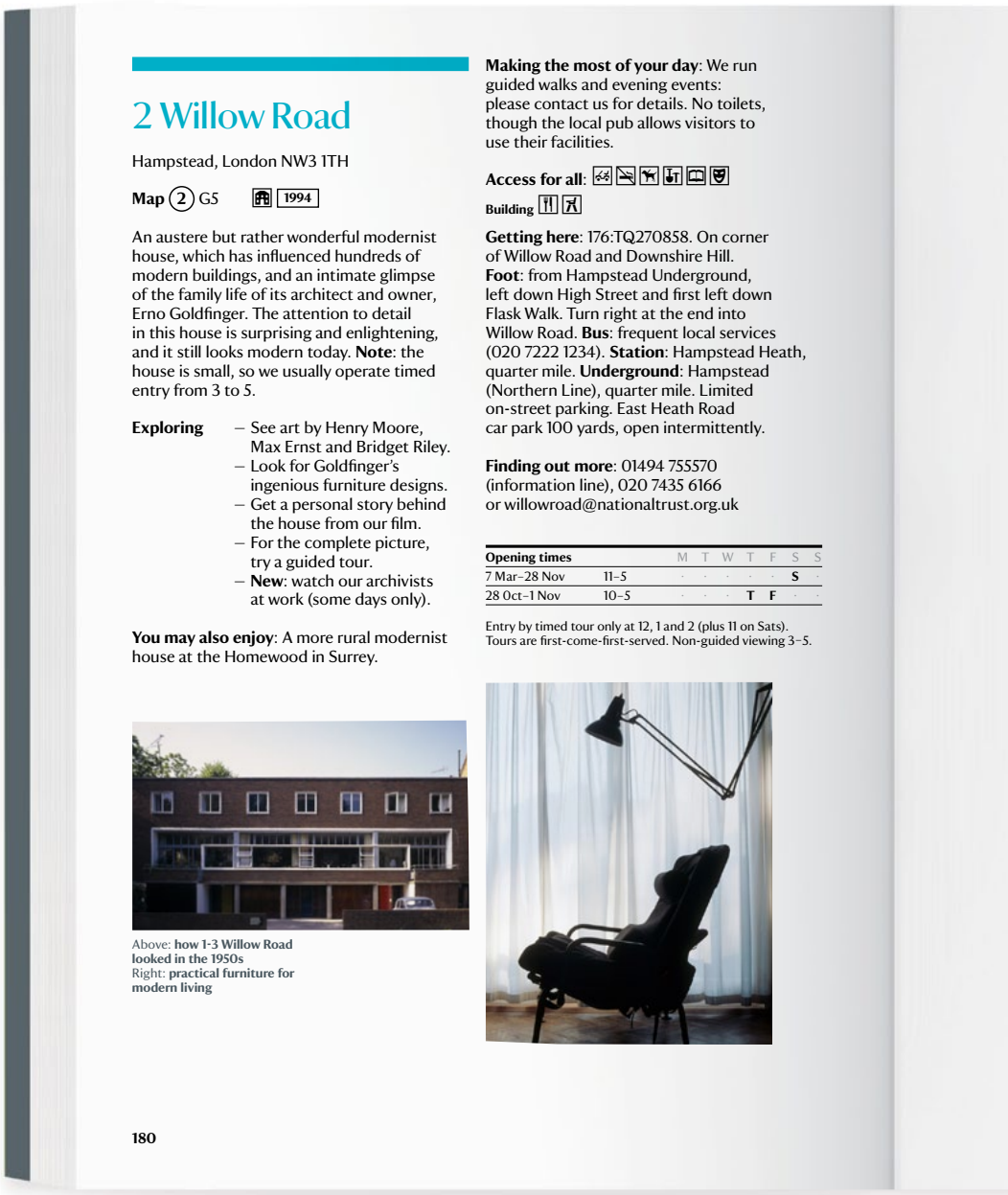
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

National Trust Regular

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

National Trust Italic

Please note: National Trust Italic should be used sparingly for emphasis, foreign words and mentioning the titles of books, pictures and so on.



2 Willow Road

Hampstead, London NW3 1TH

Map (2) G5 1994

An austere but rather wonderful modernist house, which has influenced hundreds of modern buildings, and an intimate glimpse of the family life of its architect and owner, Erno Goldfinger. The attention to detail in this house is surprising and enlightening, and it still looks modern today. **Note**: the house is small, so we usually operate timed entry from 3 to 5.

Exploring
- See art by Henry Moore, Max Ernst and Bridget Riley.
- Look for Goldfinger's ingenious furniture designs.
- Get a personal story behind the house from our film.
- For the complete picture, try a guided tour.
- **New**: watch our archivists at work (some days only).

You may also enjoy: A more rural modernist house at the Homewood in Surrey.

Making the most of your day: We run guided walks and evening events: please contact us for details. No toilets, though the local pub allows visitors to use their facilities.

Access for all:

Building

Getting here: 176:TQ270858. On corner of Willow Road and Downshire Hill. **Foot**: from Hampstead Underground, left down High Street and first left down Flask Walk. Turn right at the end into Willow Road. **Bus**: frequent local services (020 7222 1234). **Station**: Hampstead Heath, quarter mile. **Underground**: Hampstead (Northern Line), quarter mile. Limited on-street parking. East Heath Road car park 100 yards, open intermittently.

Finding out more: 01494 755570 (information line), 020 7435 6166 or willowroad@nationaltrust.org.uk

Opening times		M	T	W	T	F	S	S
7 Mar–28 Nov	11–5	·	·	·	·	·	**S**	·
28 Oct–1 Nov	10–5	·	·	·	**T**	**F**	·	·

Entry by timed tour only at 12, 1 and 2 (plus 11 on Sats). Tours are first-come-first-served. Non-guided viewing 3–5.

Above: **how 1-3 Willow Road looked in the 1950s**
Right: **practical furniture for modern living**

180

Typeface

Using the typeface

Use the typeface in sentence case, left-aligned and not justified.

Set National Trust Display with 110% leading.
Set National Trust Bold, Regular and Italic with 120% leading.

The templates on the brand centre **brandcentre.nationaltrust.org.uk** have the correct typographic specifications and style-sheets built into them, so please download and use them.

All typefaces can be downloaded from the National Trust brand centre. Go to **brandcentre.nationaltrust.org.uk** and select core artwork finder, where you can select and download the typeface.

Setting text
Always set text left-aligned: this creates an informal and friendly look. Never set text centred or right-justified.

Find out more about Mottisfont
Get our guidebook from the shop or from visitor reception. There are also shorter guides at visitor reception, and in the house.
Fun for children
Try the activity sheets from visitor reception. And check out the children's menu in the Kitchen Café.
Dogs welcome
In the car park on a lead, and along the estate path, but not in the grounds, garden or house, please.
For disabled visitors
We have a buggy and wheelchairs. There's a Braille guide for the grounds. Our lavatories have facilities for disabled visitors.
When we close
The house, shop and café normally close at 5, and the grounds at 6. In June, the shop stays open till 8, and the grounds till 8.30. In February, November and December, everything closes at 4.
First aid and emergencies
Please ask one of us for help.
Please help us
Do take photos and videos outside the house, but please not inside.
Wear suitable shoes inside – not sharp heels or muddy boots.
Leave large bags, prams and pushchairs outside the house.
Do have a picnic – but please not in the rose garden.
Do more with the National Trust
The National Trust is a charity that looks after hundreds of extraordinary places, for ever, for everyone.
Visit
If you enjoy Mottisfont, you'll like Hinton Ampner, another house rescued in the 20th century. It's 20 miles east of here, near Alresford.
Membership
As a member, you get free admission to almost all our places, plus a fascinating magazine.
Shop
Take the National Trust home with you, at our 200 shops or at www.nationaltrust.org.uk.
Holidays
Experience our places for longer, by staying at one of our holiday cottages.
Get involved
Volunteer, give us a legacy, or join our campaigns.
Call 0844 800 1895 or visit www.nationaltrust.org.uk
For alternative formats, please call us on 01794 340757 or email mottisfont @nationaltrust.org.uk
Photography: NTPL/Mel Duarte/Derek Croucher/Robert Morris
Printed on 100% recycled paper. Please recycle this leaflet after use.
© National Trust 2005. The National Trust is a registered charity no. 205846
Roses and murals
National Trust
Welcome to Mottisfont
Sniff the old-fashioned roses in the famous walled garden
Enjoy Rex Whistler's enchanting pre-war murals
Descend into medieval times in the cellarium
Look out for brown trout in the idyllic river Test

Line endings
Take care with line endings. Make sure the shape of the text is pleasing, and the content easy to read.

2 Willow Road

Hampstead, London NW3 1TH

Map 2 G5 1994

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Typeface

White space
Give the text and images room to breathe. Use white space to make the layout relaxed, informal and inviting to read. Pages should never feel crowded or cluttered.

Map 2

Outdoors in the South West

The glorious South West so varied and distinctive, so unspoilt and beautiful exudes a powerful magnetism. Devon and Cornwall, plus neighbouring Wessex, have mile upon mile of coastline, along with extensive areas of farmland, woodland and moorland for all to enjoy.

Two regions, six counties
Wherever you are in Devon and Cornwall, you are never more than 25 miles from the sea: from the great sandy beaches of the north coast, where the surf comes rolling in; from the high rocky headlands like a string of fortifications; from the weedy pools, coves and tidal inlets of the south coast. And around it all runs the incomparable South West Coast Path, at 630 miles the longest national trail in the country, linking everywhere and providing unparalleled access on foot to all the lonely shores and soaring cliffs.

To the east, the region of Wessex is incredibly diverse. Spreading from Gloucestershire in the north, south through Somerset and Wiltshire, and down to Dorset, it contains spectacular stretches of coastline, chalk downland, high moorland, historic landscapes and beautiful rolling countryside. The Cotswolds, in the north, boasts many lovely villages, some of which are partly owned by the Trust – which also owns uplands, farmland and ancient woodland. Altogether the Trust cares for more than 25,000 hectares (61,700 acres) of countryside in Wessex and welcomes an estimated twelve million visitors every year.

Rock pools, fossils and fun
Among the popular spots in Devon and Cornwall are the surfing beaches of Godrevy and Chapel Porth; Kynance Cove on the Lizard, famous since Victorian times for its fantastic rocks and botanical rarities; Wembury, close to Plymouth Sound, with its rock pools and children's events; and Carnewas, overlooking the famous beauty spot of Bedruthan Steps.

Families flock to such glorious beaches as Woolacombe Sands, Holywell Bay and Crantock, Sandy Mouth and Duckpool on the north coast, and SouthMilton Sands, Porthcurno and Gunwalloe on the south coast.

In Dorset, the Purbeck Estate boasts one of Britain's best beaches, two National Nature Reserves, as well as being home to the richest ten square miles of wild flowers in the country. The Jurassic Coast, a World Heritage Site, stretches all the way along the Dorset and East Devon coast, covering Purbeck, Burton Bradstock and Golden Cap, and Branscombe. Here lies a wonderfully varied landscape, ranging from heathland, dunes and a mile-long stretch of sand, to shingle and sandstone cliffs – perfect for picnics, walking and fossil hunting.

Mines, forts and lookouts
In the old mining areas of Cornwall and West Devon, newly designated a World Heritage Site, you will find ruined engine houses now protected and preserved by the Trust; some of them, such as those at Botallack near St. Just, clinging to the cliff edge just above the sea.

There are many curious structures to be discovered and explored around the coasts of Devon and Cornwall. All tell stories of this peninsula's colourful past – such as the military fortifications at Froward Point near Brixham, and St Anthony Head near St Mawes, Parson Hawker's driftwood hut high on the cliffs at Morwenstow, the castellated coastguard lookout at Mayon Cliff above Sennen Cove, and the candy-striped Gribbin daymark near Fowey.

Above:
Stormy skies over Blackmore Vale from the Iron-Age hill fort at Hod Hill
Opposite page:
Children fishing in a shallow pool at Woolacombe beach in Devon

West Dorset's historic landscape includes magnificent Iron Age hill forts, such as Hod Hill, Eggardon and Lambert's Castle. Make sure you don't miss North Somerset's Cheddar cliffs. Cheddar, Britain's largest gorge, was carved by melt-water from the last Ice Age and has been forming and changing over the past two million years. Not far away you can experience the drama of Brean Down, which extends a mile and a half into the Bristol Channeland has truly breathtaking views, as well as abundant wildlife and fascinating history – including a Roman Temple, Napoleonic era fort and Second World War gun battery.

Too crowded

Map 2

Outdoors in the South West

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A wealth of wildlife
The abundance of wildlife you will find on the Trust's coast and countryside sites in Devon and Cornwall bears witness to many years of pioneering nature conservation work. Try walking the Rosemergy and Bosigran cliffs near Zennor in West Penwith; between Bolt Head and Bolt Tail in South Devon; or from Kynance to Mullion on the Uzard, and appreciate the swathes of wild flowers which carpet the grazed clifftops in spring and summer.

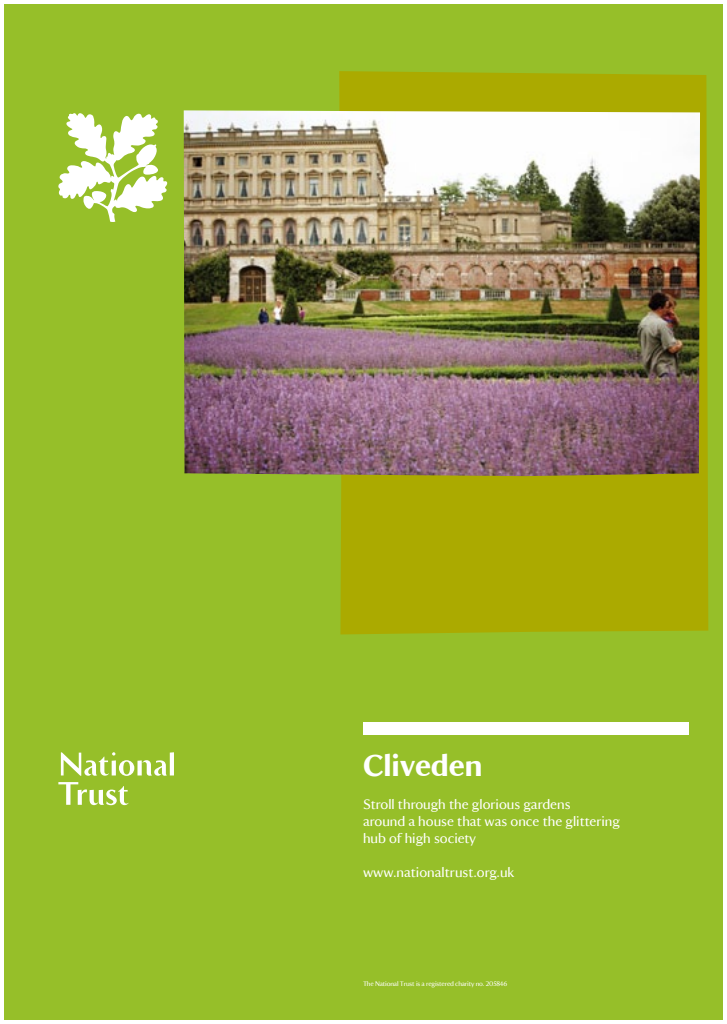
That emblematic bird, the Cornish chough, has returned to breed in Cornwall at last, on the grazed cliffs of the Lizard. If you visit Lizard Point, be sure to stop by the Chough Watchpoint next door to the café, particularly at fledging time in the summer. On an old viaduct in Plym Bridge Woods, near Plymouth, you will find the observation post for the successful Peregrine Falcon Watch, set up to protect nearby breeding

Typeface

Shapes

Our shapes

To help express the idea of the supporter's experience, we have our own set of cut-out shapes, which have a personal quality, as if they've been cut out by hand for a collage in a scrapbook. They help give us a unique and recognisable style.


National Trust
Cliveden
Stroll through the glorious gardens around a house that was once the glittering hub of high society
www.nationaltrust.org.uk
The National Trust is a registered charity no. 205846

Shapes

Using shapes

The shapes are used to hold images or solid colours.

The shapes above are available as artworks to download from the core artwork finder area of the brand centre, you can adapt these shapes and make them more – or less – irregular to match the feel of your item.

If you want to create your own shape, take a piece of black paper and cut out the shape, aiming for straight lines but not for perfection. Scan your shape in and trace it using the pen tool in your design software.

National Trust

Images

This is a guide to choosing images for marketing and communications. It aims to help us choose images that connect people to the special places we look after and the work we do

Why is choosing the right image important?

The images we choose shape what people think and feel about us. Choosing images that are welcoming, authentic and connect people to a place shows that we look after places for everyone to enjoy.

The examples below show what a difference image choice can make.

1

2

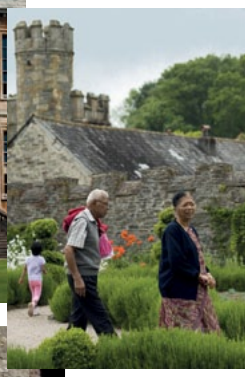
3

What these images say about us

1 **We're uninviting**. (Shutters down, door closed, deserted and no atmosphere.)
2 **We're fake**. (It's clearly set up and posed. It looks like a 'catalogue' shot.)
3 **We're uninspiring**. (It's passive and reinforces a stereotypical view of the Trust.)

1

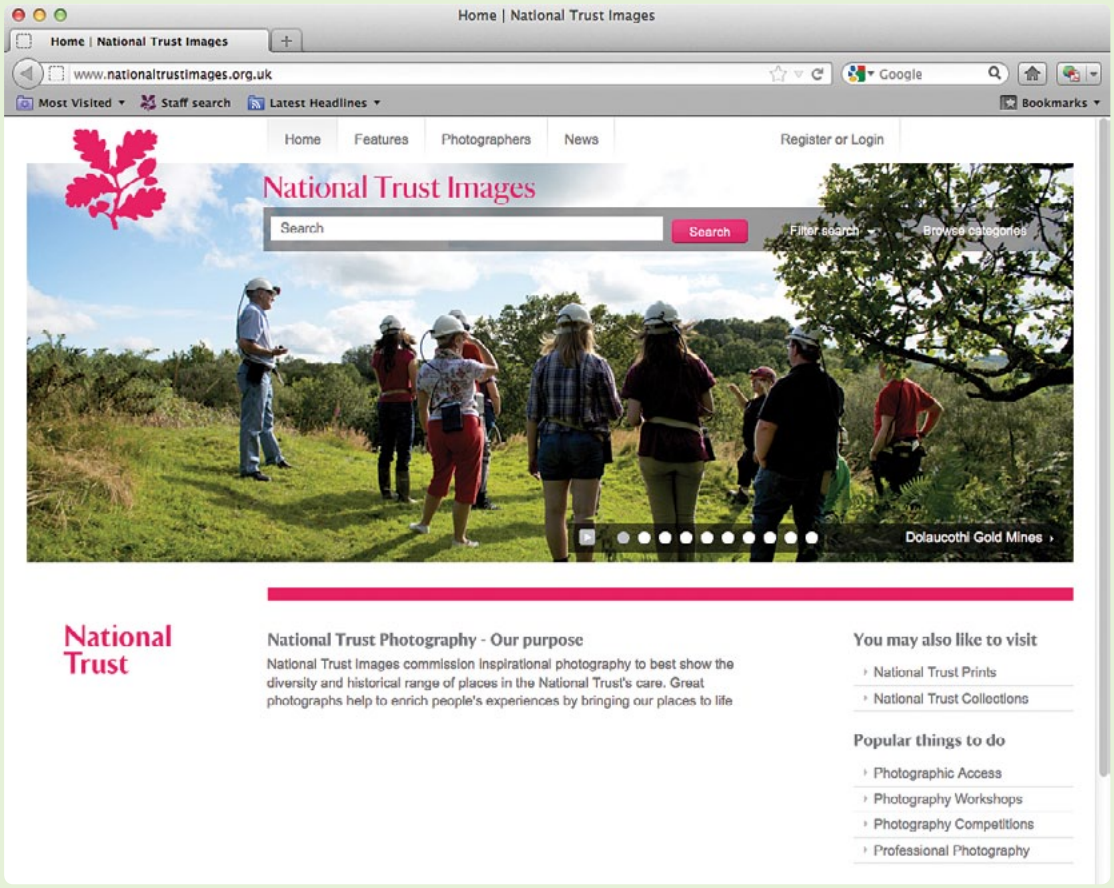
2



3

What these images say about us

1 **We're warm and welcoming**. (Doors open, the place is alive, come on in.)
2 **We're authentic**. (Young and old relaxed and exploring the place.)
3 **We're inspiring**. (People naturally enjoying the place on their own terms.)



National Trust Images – here to help

Wherever possible, use images from National Trust Images. These images have been expertly commissioned with appropriate contracts and selected especially for National Trust use. Our photo library picture researchers can help you find the image you're looking for.

Please contact the photographic manager, Chris Lacey (07748 147415) if you need to commission any new photography or you are thinking of recruiting volunteer photographers. Chris can provide information about model release, property release and getting the right contracts in place.

Otherwise please go to www.nationaltrustimages.org.uk or call 01793 817700 for general enquiries and advice.

How to choose the right image

First, think about your audience

Is the item aimed at our **Explorer Families**, **Curious Minds**, or **Out and Abouts** segments, or a broader group of people?

People's interests and reasons for why places matter to them are varied. We know that our segments prefer some images to others.

If you are producing something to appeal to one segment in particular, choose more of the images that segment prefers.

If you are producing something to appeal to all, choose a mix of the images each of our segments prefer.

If the images you choose include people, make sure they reflect the diversity of your audience (be that national, regional, or local). Our photo library picture researchers can help you with this, call 01793 817700.

Images our segments prefer – Explorer Families

Explorer Families prefer images showing the family outdoors having fun and adventure.

Images our segments prefer – Curious Minds

Curious Minds prefer images that give a sense of the place they would be visiting and the experience gained. It's not always necessary to include people.

Images our segments prefer – Out and Abouts

Out and Abouts like to be shown there is a variety of things to see and do. This doesn't have to be shown using people (they like to imagine themselves there) but if it does show people, a younger middle age range works best.

How to choose the right image

Look for images that are…

warm and welcoming

The place is alive and welcomes you in (here Lanhydrock is bustling with activity and drawing the family in).

authentic

Natural and relaxed – not posed or artificial (here the family is strolling through the grounds, unaware of the camera).

…and…

connect people to a place

The following pages show lots of examples of welcoming and authentic images and gives reasons why they connect people to a place.

1

2

3

6

5

4

Why these images work at connecting people to a place (clockwise from top left)

1 An informal activity in a formal space shows freedom to explore.
2 People warmly bringing stories of the place to life.
3 People enjoying the place (which is recognisably Osterley).
4 Scale and beauty of the landscape with a sense of journey.
5 Completely engaged and intrigued.
6 A sense of grandeur with scale provided by people.

1

2

3

6

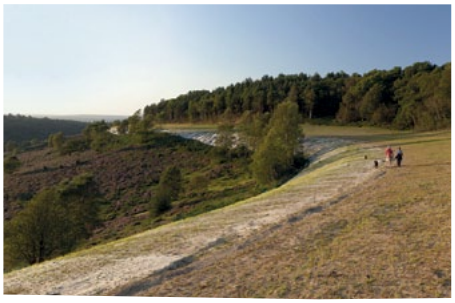
5

4

Why these images work at connecting people to a place (clockwise from top left)

1 Behind the scenes of bringing places to life.
2 A natural response to the beauty of the place.
3 Utterly absorbed in the moment; a moment shared with you.
4 An authentic reaction to the place.
5 'Wow' – imagine being there and climbing those stairs.
6 Beautiful and atmospheric – invites you in.

1



2

3

6

5

4

Why these images work at connecting people to a place (clockwise from top left)

1 An everday walk in beautful surroundings.
2 People and place (which is recognisably Lyme Park).
3 Enjoying the place, on an adventure.
4 Alive and dynamic, enjoyment and adventure – draws you in.
5 A natural response to an extraordinary sight.
6 A personal experience of getting closer to nature.

1

2

3

6

5

4

Why these images work at connecting people to a place (clockwise from top left)

1 'Wow' – imagine being there in that moment.
2 A sense of the adventure about to be had.
3 An everyday activity at a recognisable place (Osterley).
4 Connection between the viewer, the place and the landscape.
5 Exploration with a sense of the place.
6 People bringing places to life.

Connecting people to a place using our advertising campaign style (also known as 'I oak leaf')

Our current advertising campaign style uses images that show the emotion behind an experience or visit: showing children getting really muddy in a puddle, families rolling down a hill, or people enjoying a camp fire in the woods, for example. These images often don't show a recognisable place but the place is always named in the advert.

Connecting people to a place using personal perspective

Another way to show people's connection to a place is by choosing images that put you right with the person taking the photograph.

When a single image can't say everything you need to say, consider a collage

There are times when one image simply can't say everything you need to say. This is when a collage which mixes a variety of images of people and places can help. It removes the need to rely on a single image and is particularly useful if you want to appeal to more than one of our segments.

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Some images that are not welcoming or authentic and why.

1

2

3

6

5

4

Why these images don't work at connecting people to a place (clockwise from top left)

1 **Sky retouched to an unreal blue**
(It looks fake and artificial.)
2 **Distortion from odd angles or wide-angle lenses**
(This gives a peculiar view of the place.)
3 **Special effects**
(The natural beauty of places doesn't need special effects getting in the way.)
4 **Contrived or artificial set ups**
(Strike a false note. There's much more interest in what is real.)
5 **Posed people**
(People are very good at spotting what is fake and what is real. Images of fake moments make anything else we say less believable.)
6 **Staged action**
(Again, people are very good at spotting what is fake and what is real.)

Some helpful do's and don'ts

✔ Choose images that…

– look realistic and natural.
– if include people, show them relaxed and informal.

✘ Avoid images that…

– look fake and artifical, such as the sky retouched to an unreal blue.
– show posed people.
– are distorted and look odd.
– use special effects.
– show obviously 'staged' action.

A final checklist

Do your chosen images appeal to your audience? ☐

Do they reflect the diversity of your audience (be that national, regional, or local)? ☐

Are your images:

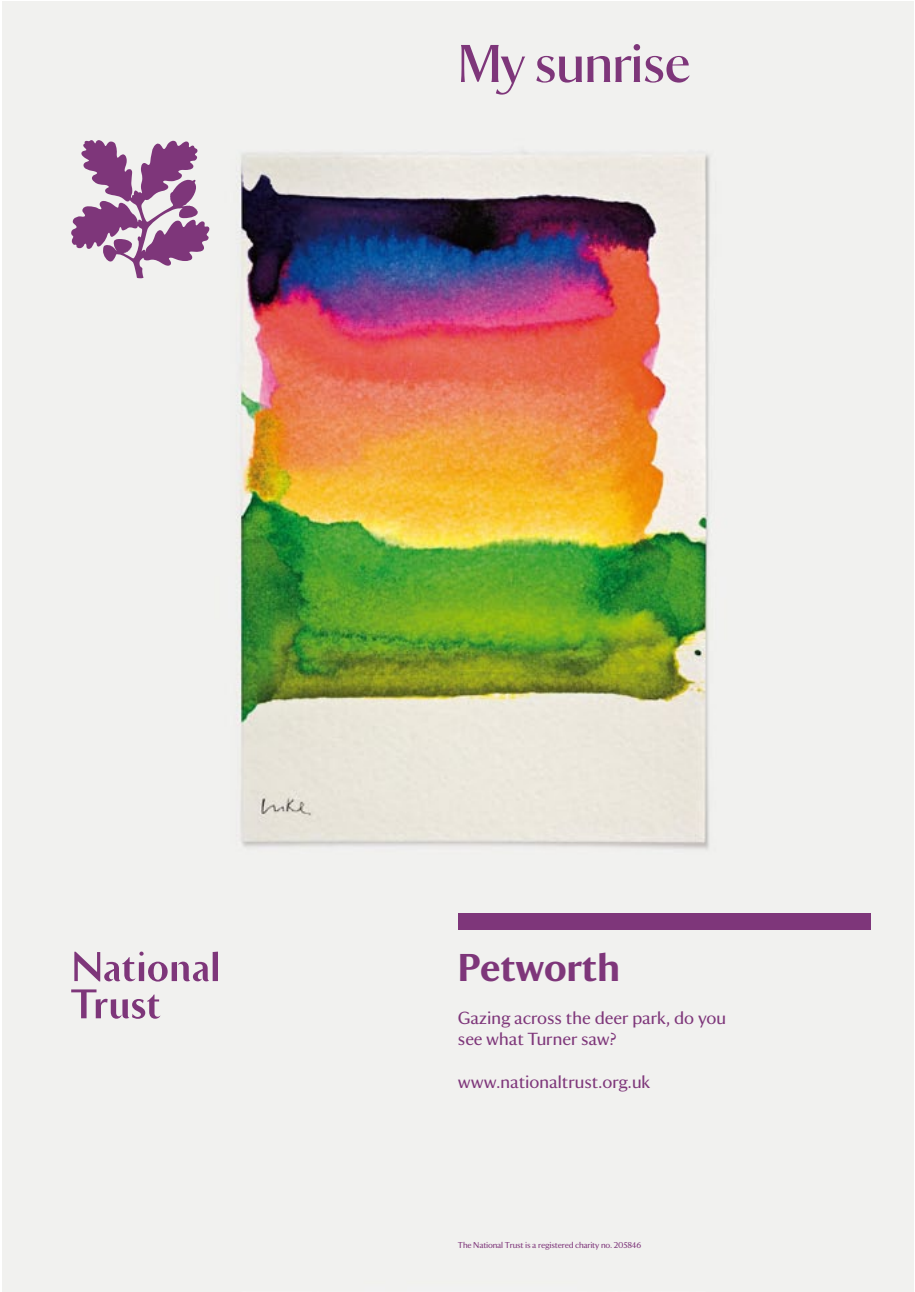
Warm and welcoming? ☐
Authentic? ☐

Do they connect people to a place? ☐

Supporter imagery

Images by supporters

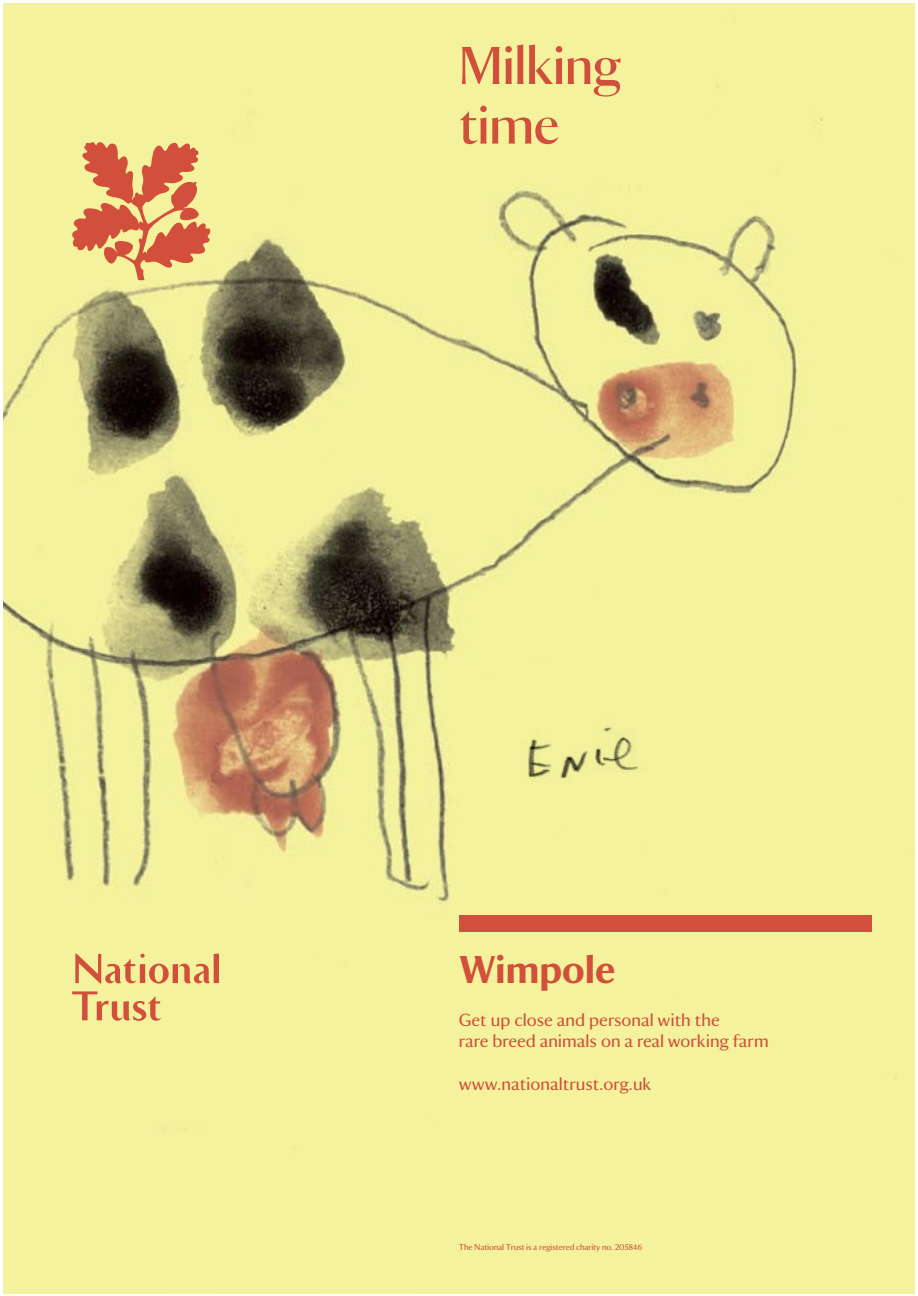
To evoke a supporter's experience of a National Trust place, we sometimes use photographs made by supporters themselves.


My sunrise
National Trust
Petworth
Gazing across the deer park, do you see what Turner saw?
www.nationaltrust.org.uk
The National Trust is a registered charity no. 205846

Supporter imagery

Images by supporters

As well as photographs, we occasionally use paintings, drawings or collages created by supporters.


Milking time
Emil
National Trust
Wimpole
Get up close and personal with the rare breed animals on a real working farm
www.nationaltrust.org.uk
The National Trust is a registered charity no. 205846

Supporter imagery

Images by supporters

They often capture a highly personal experience in a fresh, non-official way. Always make sure that images are of a high standard (even if made by a child), and that you have the permission of the supporter who made them.

Illustration

Expressive illustration

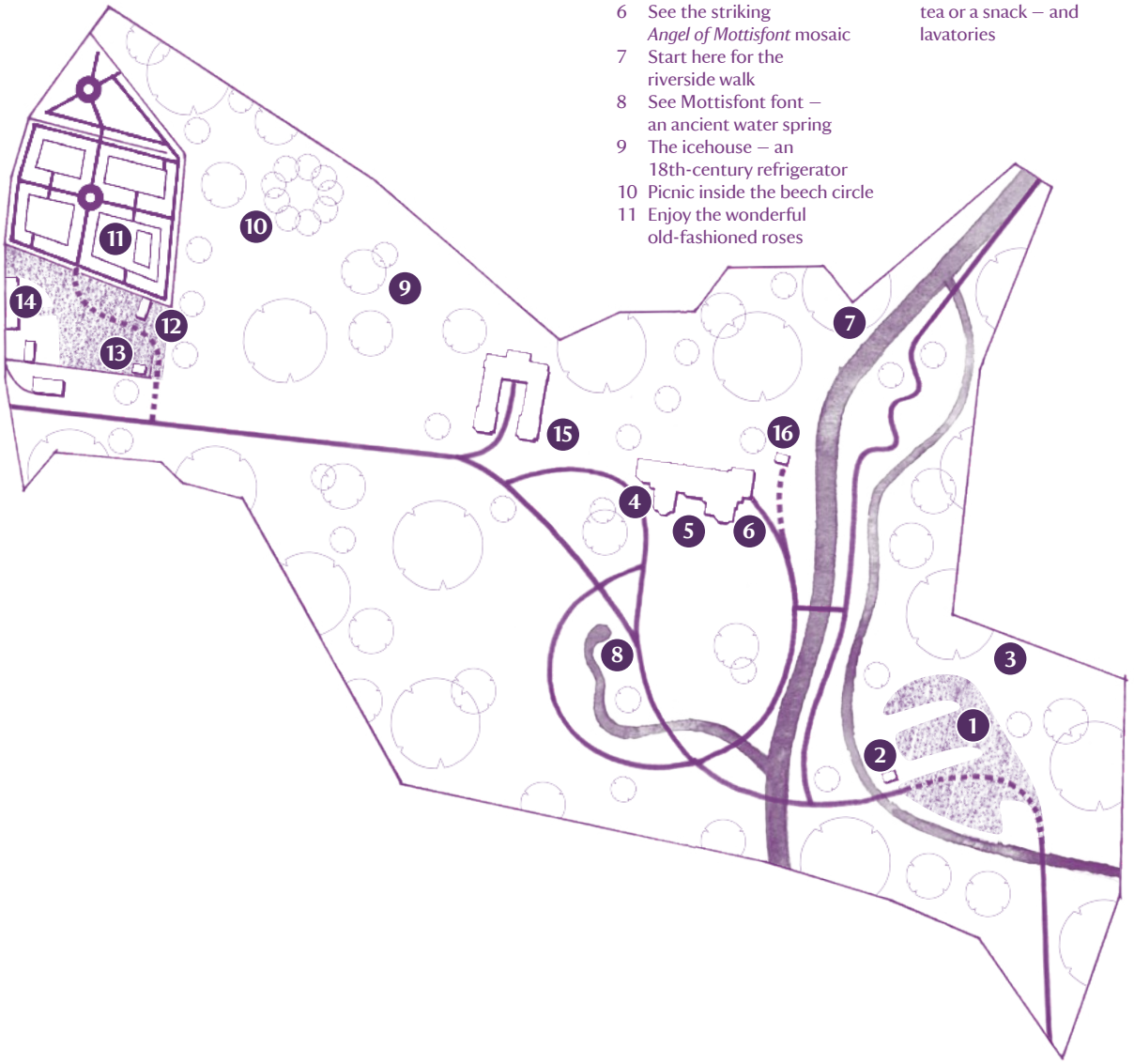
Illustration should be powerfully expressive, capturing the illustrator's or artist's experience of a National Trust place.

East of England
Windmill and the sometimes bright, sometimes moody fenland skies at Wicken Fen
by Charles Taylor, member
Visit
East of England
181

Illustration

Commissioning illustrators

For particular purposes — for example, to create a sense of identity for a particular place — it's worth commissioning a professional illustrator.


Exploring
1 Car park
2 Visitor reception
3 Start here for a circular walk round the estate
4 Don't miss the enchanting Whistler Room
5 Explore the medieval cellarium
6 See the striking *Angel of Mottisfont* mosaic
7 Start here for the riverside walk
8 See Mottisfont font – an ancient water spring
9 The icehouse – an 18th-century refrigerator
10 Picnic inside the beech circle
11 Enjoy the wonderful old-fashioned roses
Eating and shopping
12 Shop: buy crafts, food and other good things here
13 Get a pit-stop snack at the kiosk, open in fine weather
14 Lavatories
15 Information centre stable block
16 Kitchen Café: enjoy lunch, tea or a snack – and lavatories

Maps (notional)

Creating maps

There is a wide variety of map styles: in general make location maps as simple and uncluttered as possible: use National Trust Regular and Bold for wording. This example gives a personal quality.

Walk maps can be much more detailed and even decorative.

Use access symbols if helpful. Check the source of the map you're using and ask for permission to reproduce it. You must add a copyright line if the owner asks you to.

National Trust

Words

This is a guide to using our tone of voice – how we talk and how we write, both inside and outside the Trust. It contains some guidance to help choose the words you use and examples of how you can make them work in practice

Why is our tone of voice important?

There are three things that shape what people think and feel about us:

- Our actions
- The way we look (our visual identity)
- What we say and how we say it (our tone of voice)

Being consistent in these three areas will help us communicate what we stand for and build better relationships with the public, our members, our people and partners.

From how people have described the Trust in the past*	To what we want people to say about the Trust now and in the future
Exclusive	Welcoming
Aloof	Warm
Grandiose	Grounded
Boring	Inspiring
Stuffy and old fashioned	Open and dynamic

*qualitative research in 2012

Why do we write the way we do?

We believe in the importance of nature, beauty and history in people's lives. We love the special places that offer these things and our purpose is to look after them for ever, for everyone.

Keeping 'for everyone' at the front of our minds is fundamental to getting our tone of voice right. We want to deepen the relationship between people and the places we look after. This will open the Trust up to more people – to the work we do and why we do it. And this in turn will allow us to continue our work forever.

Our tone of voice

Our tone of voice links directly to our values and behaviours. These were created to show what we're like at our best and how we want people to feel about the Trust. So our tone of voice is just about bringing these to life when we write.

Warm and welcoming

We're open to people's views and suggestions, not bossy or excluding. We want to **inspire people** and give them ideas to take back into their own lives.

By always being warm and welcoming we'll engage people with us now and in the future.

Writing tip 1

When writing for the Trust it should sound like one person talking to another. Write the way you would speak and it will sound friendlier and more natural. A good way to check how your writing sounds is by reading it aloud.

Writing tip 2

Use 'we're' instead of 'we are' and 'let's' instead of 'let us'. It's a quick way to make your writing less formal.

Instead of this:
Important: Keep your dog on a lead at all times and use the waste bins provided.

Try this:

Instead of this:
Please let us know if you have any feedback from your visit.

Try this:

Honest and authentic

We love places and we're all ambassadors for the work we do so we need to be believable and specific when describing a place or experience. Likewise, we shouldn't shy away from difficult issues.

Being honest and authentic is very important for building trust and credibility.

Writing tip 1

If you're gathering quotes to use in your writing, ask people to speak their thoughts (rather than write them down). It will sound much more natural.

Writing tip 2

Try and avoid using too many words like 'amazing', 'stunning' and 'breathtaking' when describing a place or experience. Too many adjectives can become meaningless.

Instead of this:

A stunning yet imposing ornate homestead, this old house will delight you with its wonderful history and variety of intriguing gardens.

Try this:

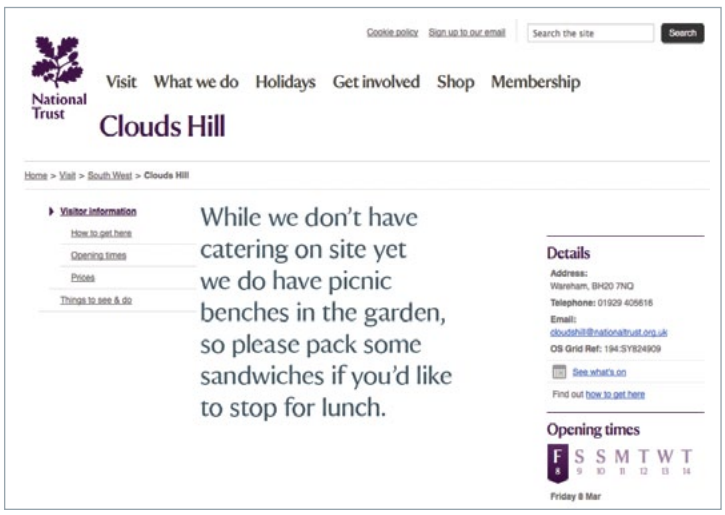
Stoneacre is an ornate, timber-framed medieval farmer's house surrounded by woodland, rolling hay meadows, apple orchards and gardens, all great for exploring.

Instead of this:

We've got everything you need for a great day out, including a lovely picnic area*.

***This site has no catering facilities**

Try this:



Involving and inspiring

We have a vast amount of knowledge and expertise at the Trust but we need to say it in a way that inspires others if we're going to **share our common purpose**. Avoid National Trust jargon, and bring the knowledge we have to life so people can engage with their surroundings.

Writing tip 1

Making contemporary connections can help people engage with history (for example 'An eighteenth-century air freshener known as cassoulet', might be more involving than 'Cassoulet, Birmingham, 1770'). But remember your audience. Don't dumb information down if you're writing for people who want to know the detail.

Writing tip 2

Celebrate what's local (for example, 'Try meat reared on the estate at our new restaurant' or 'Visit traditional craftsmen working in the woods'). We want to offer people as much as we can from the estates we look after. Finding opportunities to highlight this will inspire people about the wide range of things we do.

Instead of this:
James II bed is currently undergoing restoration.

Try this:

We're remaking the King's bed
King James II's bed will return in the summer after restoration by our conservation team
Curator
National Trust
Knole

Instead of this:
How to get young children outdoors and closer to nature.

Try this:

Alive and dynamic

Our places are not museums: they are living buildings, dynamic coastlines, working farms and open parklands with rich pasts and exciting futures. We **think long term** and behave in a sustainable way, so it's important to tell people what we're doing with imagination and energy.

Writing tip 1

Keep your writing punchy. Don't try to say everything. Keep sentences reasonably short. If you find you have to use a semi-colon, your sentence may already be too long.

Writing tip 2

Use active not passive verbs (for example 'we're rebuilding these walls' not 'the walls are being rebuilt'). This will make your writing more dynamic.

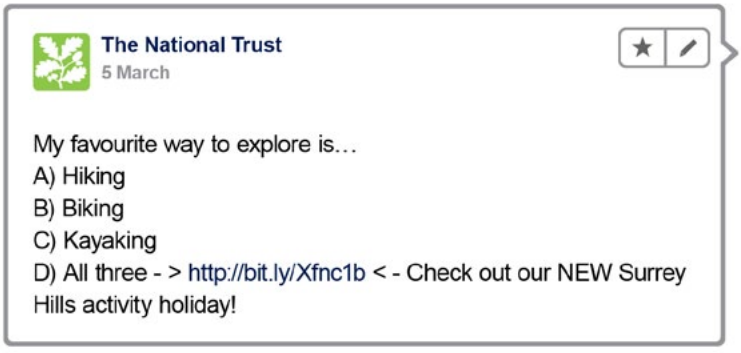
Instead of this:
Countryside Manager wanted.

Try this:

Help keep the chalk downlands alive
National Trust
Dunstable Downs, Countryside Manager
£21,929
Join our expert team as a countryside manager, and enjoy the job of a lifetime. You'll create plans for conserving this exhilarating landscape, and keep it beautifully maintained for everyone to enjoy. You'll need a good countryside management qualification. Please apply by 18 May 2013.
www.ntjobs.org.uk
Committed to equal opportunities
Registered charity no. 205846

Instead of this:
If you like the outdoors click here to find out about our new Surrey Hills activity holiday.

Try this:


The National Trust
5 March
My favourite way to explore is…
A) Hiking
B) Biking
C) Kayaking
D) All three - > http://bit.ly/Xfnc1b < - Check out our NEW Surrey Hills activity holiday!

Bringing it all together

Using our tone of voice well is about blending these elements together to reflect the way we would like people to feel about the Trust and to suit the subject you're writing about.

The following examples show how you can vary the different aspects of our tone of voice to suit your needs.

Example 1: Promoting an event

Before

Half term events

Why not bring your children down to Petworth House for a craft day? Situated in the main hall, we've recreated a forest where your children can play with paper, colouring pens and lots more. Fancy dress welcome. Booking essential.

Now ask these questions

- Who is the audience?
- What interests and motivates them?
- What do you love about the places or activities you are writing about?
- What stories can we tell or memories can we create for the audience?

After

Half term events: **The Forest of Enchantment**

Entertain your fairies and pixies in the enchanted forest at Petworth House this half term. We'll have everything you need to make leafy crowns, sparkly wands and mini woodland houses. It's in our main hall so don't worry about the weather and the more people in fancy dress the better. Last year was really popular so you'll need to book in advance.

Why this works

1 **Warm and welcoming**: parents are our primary audience and it's clear we'll have everything they need so it will be stress-free. The warm invitation to come in fancy dress makes it clear we want people to enjoy themselves.

2 **Involving and inspiring**: creating a name for the event has made it instantly more inspiring. As soon as you read 'The Forest of Enchantment' you want to know more. But please consider the spirit of the place when creating and naming events.

3 **Honest and authentic**: we know parents will be reading this because they're looking for ways to entertain their kids, so it's nice and clear that this is indoors and not weather dependent. We're also honest about how busy the event can be, without being discouraging.

4 **Alive and dynamic**: phrases like 'Sparkly wands', 'pixies' and 'forest of enchantment' bring the description of this event to life and reassure parents that it will be a memorable day for their children.

Bringing it all together

Example 2: Introducing a place

Before

Brancaster Millennium Activity Centre

Situated on the beautiful North Norfolk coast, renowned for its outstanding beauty and unspoilt coastline, Brancaster Millennium Activity Centre is perfect for anyone looking for inspiration, excitement or relaxation.

In 1998 the seventeenth century grade II listed Dial House was renovated using a combination of funding from the Millennium Commission, National Trust and generous individuals. Dial House was combined with the adjoining Dial Cottage and various outbuildings to create the centre as it stands today. Primarily a schools residential centre, every year we welcome school children, adult groups and families alike.

Now ask these questions

- Who is the audience?
- What interests and motivates them?
- What do you love about the places or activities you are writing about?
- What stories can we tell or memories can we create for the audience?

After

Brancaster Millennium Activity Centre

'Kayaking around the creeks in Brancaster harbour just before sunset is magical and something I love sharing with new visitors.'
Jim Bevlin, National Trust Kayak Instructor

Brancaster Millennium Activity Centre is on the North Norfolk coast with views across the Brancaster Straithe harbour to the sand dunes of Scolt Head Island National Nature Reserve.

We built the centre in 1998 by renovating the 400-year-old Dial House (at one stage the village pub) and combining it with neighbouring Dial Cottage. The result is a welcoming activity centre for school children, adult groups and families who want to sail, kayak, hike or simply enjoy the scenery.

Why this works

Start with love of place: The introduction now focuses on the relationship between people and the place, giving an idea of the charm and character of the buildings and setting as well as the activities available.

1 **Alive and dynamic**: this is a brochure for an activity centre so talking about the activities themselves has made the whole piece more alive. The primary audience will be people seeking an activity holiday so we've started with a reference to kayaking and mentioned other outdoor adventures rather than too many facts. This is about what visitors can do, not what we've done.

2 **Involving and inspiring**: the section about funding has been removed. Although it's important to recognise donors, it doesn't help connect people to the place and this could be placed elsewhere in the leaflet. This has allowed more time to be spent inspiring people about the atmosphere of the place without increasing the word count.

3 **Warm and welcoming**: the writing has been restructured so it focuses on what potential visitors will want to know and what will draw them in. Even the quote mentions the enjoyment of sharing this place with visitors.

4 **Honest and authentic**: the piece now starts with a quote from a member of staff to give authenticity and to show what other people have said about the centre. A quote from the Kayak Instructor gives insight into the place from someone who knows it well.

Bringing it all together

Example 3: Instructional messages

Before

Warning

This is a Medieval fortress. It is NOT a winter sports venue. Please refrain from sledging, skiing, snowboarding and sliding on the ramparts. Thank you.

Now ask these questions

- Who is the audience?
- What interests and motivates them?
- What do you love about the places or activities you are writing about?
- What stories can we tell or memories can we create for the audience?

After

Please don't damage the ramparts by skiing, snowboarding or sledging here

This Medieval fortress is 800 years-old and counting. To make sure it stays standing for everyone to enjoy, please help by choosing another ski slope (nearby Worth hill is good).

Why this works

1 **Honest and authentic**: the headline communicates the message in a polite but clear way. We give people a reason for not skiing or sledging which is more likely to make them take note.

2 **Involving and inspiring**: even instructional messages can give an opportunity to tell people something about a place. This message gives a little of the site history encouraging people to see the place as more than a good toboggan run. Asking for their help directly involves people in looking after this place for future generations.

3 **Alive and dynamic**: using our local knowledge to suggest an alternative place shows that this is not about being a spoilsport but looking after the fortress for people to enjoy in the future.

4 **Warm and welcoming**: the subject isn't welcoming but the tone adds warmth to a difficult message.

Bringing it all together

Example 4: Membership renewal

Before

Another year of membership. More amazing discoveries to make

We hope your National Trust membership has, once again, brought you everything you hoped for. Now it's up for renewal we've enclosed your new card and want to say thank you. Your contribution means a lot to us, and Britain's places and spaces.

Without your support we wouldn't be able to restore, repair and maintain so many national treasures. Or open them up for ever, for everyone to enjoy.

Now ask these questions

- Who is the audience?
- What interests and motivates them?
- What do you love about the places or activities you are writing about?
- What stories can we tell or memories can we create for the audience?

After

Another year of family fun and discoveries

We hope you and your family have enjoyed your third year of membership. Thank you for helping to restore, repair and maintain so many national treasures for families to explore.

Your new membership card is enclosed and we hope it will bring you even more memorable trips this year.

Why this works

1 **Involving and inspiring**: we want to inspire people about their role in our work. We can do this by making membership renewals seem less transactional. The focus here is on the relationship the family have with the places we look after. This is far more motivating for our audience.

2 **Warm and welcoming**: the headline is now much warmer. It is an invitation to enjoy another year with us.

3 **Honest and authentic**: we can use the information we have about people to make our letter more personal. This is a renewal letter for a family membership so it feels more authentic if we refer to this.

4 **Alive and dynamic**: the headline brings the benefits of family membership to life and hints at the memories a membership can create.

A quick style guide

Abbreviations	If in doubt, spell out in full. **That is; for example; and**, not **ie; eg; &**.
Botanical names	Give botanical names in full, for example *Pieris formosa* var. *forrestii* 'Wakehurst'. These may be shortened to *Pieris* 'Wakehurst' if they recur in the text.
Capitals	Prefer lower-case to capitals. Don't use capitals for points of the compass or seasons. Use lower case for rooms, unless to indicate a particular name for that room: **It was once the dining-room, but in 1780 it became the Saloon**.
Dates	Write them in the form 21 December 2011. Spell out centuries: **the eighteenth century**.
Decades	Use numerals: **the 1960s** or the **60s**.
Initials	No dots. **Mrs**, **Rev**, **USA**, **kg**, not **Mrs.**, **Rev.**, **U.S.A.**, **kg.**
Numbers	Use numerals rather than words, except for numbers below 11 (**one** to **ten**), vague numbers (**about thirty years**) and for centuries (**the twentieth century**).
Quotations	Show quotations in single quote marks.
Spelling	Use -ise not -ize. In place names make sure that the standard spellings are used: **Newcastle upon Tyne**, **Stoke-on-Trent** and so on.
Titles	Use italics for titles of books, periodicals, plays, operas, television programmes, films and newspapers; and for names of ships and aeroplanes. Otherwise, use single quotation marks for titles.

For a more detailed style guide go to:
brandcentre.nationaltrust.org.uk
select guides and templates and download 'Editorial house style'.

Style

Bilingual text

Writing in Wales

Communications distributed in Wales should be written in both Welsh and English, with the Welsh and English separated on the same page, wherever possible.

For more information on preparing bilingual communication, contact the Wales office.

National Trust

Your place

How a property style guide may help communicate spirit of place

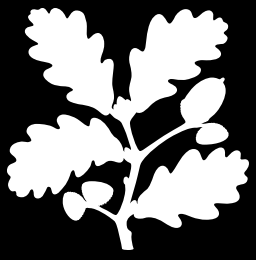
Spirit of place and property style guides

Not many places will require a property style guide but if spirit of place demands it, a well designed and carefully thought through property style guide can help communicate spirit of place.

This clearly does not mean creating a logo.

For advice on how best to communicate spirit of place, talk to your design and visitor experience colleagues at consultancy or the design and corporate identity team at Heelis.

There is also guidance on the brand centre.
Go to **brandcentre.nationaltrust.org.uk**
and select guides and templates, property/place style guides.



National Trust

Accessibility

How to make
communication accessible

Accessibility

If we're to inspire everyone, and exclude no-one, we must make everything we produce as clear and legible as possible. Here are the top ten points to follow.

1 Use the National Trust typeface – which is specially designed to be easy to read – for professionally produced items.

2 Set text in sentence case, left-aligned. Avoid capitals and underlining. Use italics only for emphasis, foreign words and mentioning the titles of books, pictures and so on.

3 Make layouts uncluttered, with a clear hierarchy of headings, captions and text.

4 Choose good quality photographs and include a diverse range of people

5 Avoid setting text around images (run-arounds).

6 Be careful placing text on top of a photograph. Choose an area where the image has a constant colour, and creates enough contrast for the text to be easily readable.

7 When you're using coloured text, or putting text on a coloured background, make sure there's plenty of contrast between text and background.

8 Write clearly and conversationally, with short sentences and paragraphs.

9 At the end of all printed materials apart from posters and adverts, include in 16pt type the phrase 'If you'd like this information in an alternative format…' with a phone number and email address.

10 Choose white paper with a matt, silk or uncoated finish.

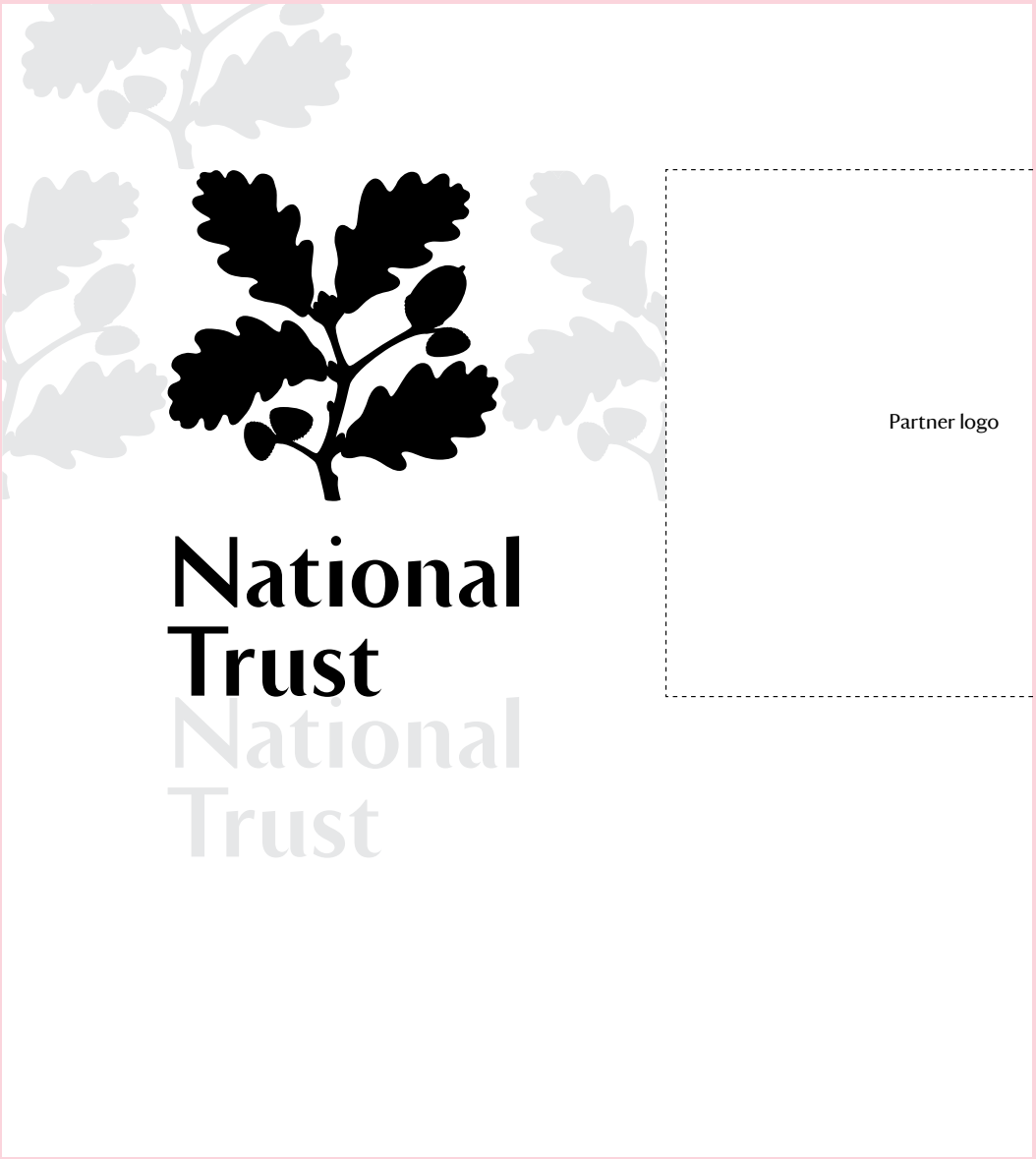
For more detailed guidance go to **brandcentre.nationaltrust.org.uk**

Overview

National Trust

Partners

How to use the National Trust's brand alongside partner organisations



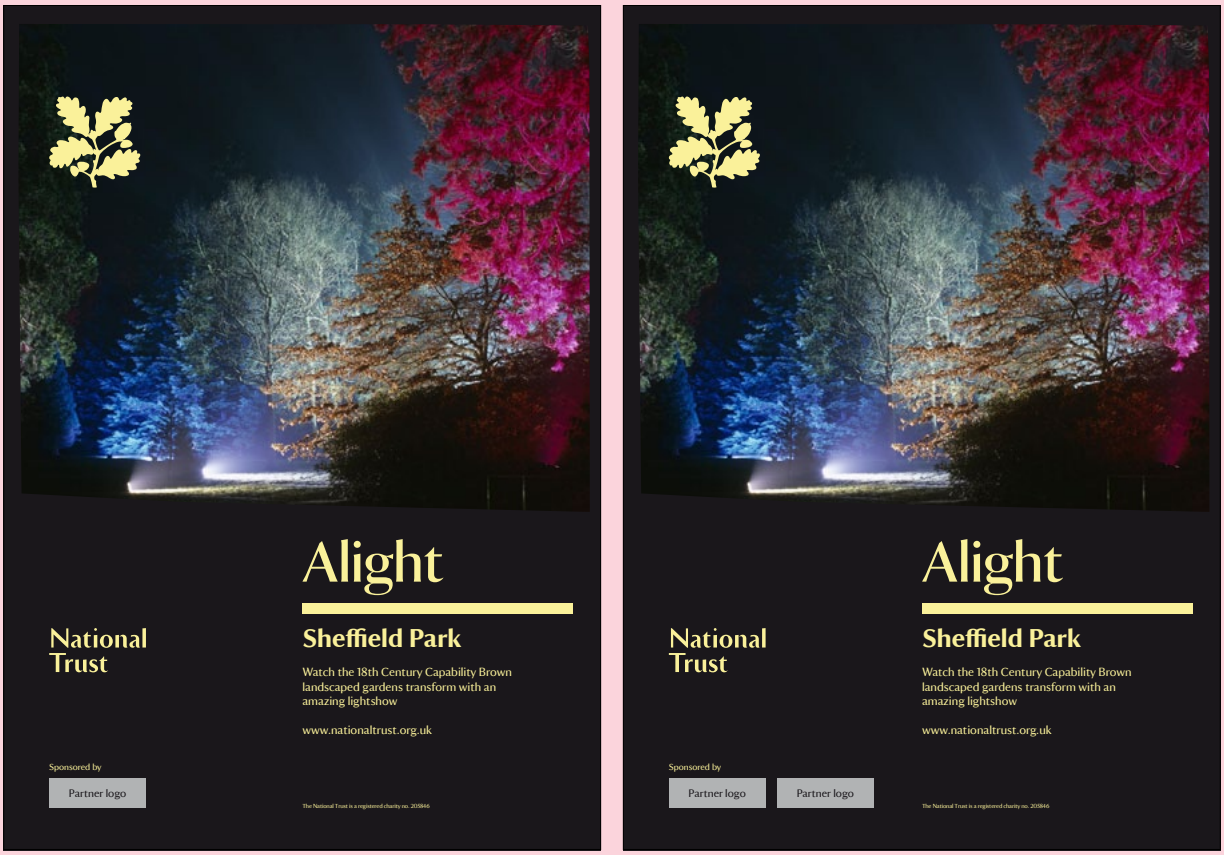
Overview

Let one brand lead

More and more, the National Trust works alongside other organisations — for example, landowners, conservation bodies, local authorities and local sponsors.

In these partnerships, one or other organisation should take the lead. It's a mistake to mix the two brand identities together: this produces a mish-mash, undermining the equity of both brands.

In addition, the Trust works with licensees and corporate partners. Here, other guidelines apply. For more information on licensing, contact our brand licensing manager, and for corporate partnerships contact our corporate partnerships team.

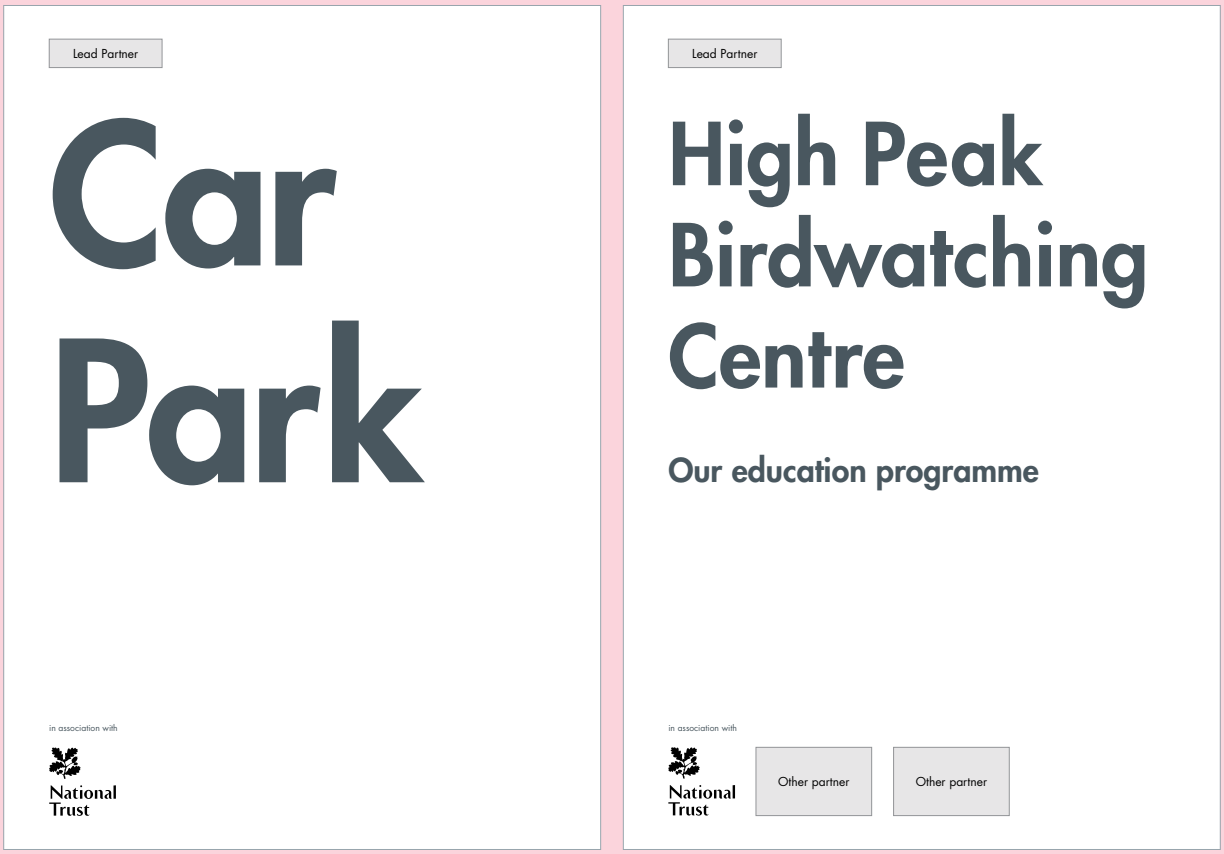


National Trust-led

Where the National Trust leads

We normally take the lead when:
- we have the more authority or credibility
- we've initiated the project, or
- the place we're talking about is mainly owned by us.

In this case, follow our Brand standards, but add the partner's logo in the space below our logotype, possibly preceded by a line like 'supported by' or 'in partnership with'. Choose a National Trust colour for the text, logo and frame that's sympathetic with the partner's logo.



Partner-led

Where the partner leads

The partner takes the lead when:
- they have more authority or credibility
- they've initiated the project, or
- the place we're talking about is mainly owned by them.

In these cases, the partner should create the material, following their own Brand standards. We should make sure the National Trust logo appears on the front cover. Usually, the reduced size version is the best one to use, possibly preceded by text like 'in association with'. Supply the logo in a colour sympathetic to the partner's brand identity.

Essential information

The things you shouldn't forget

National Trust

Compulsory text

You must always include these pieces of text.

Image credits
You must always give a credit for each image you use.
For photographs from National Trust Images, you should credit both National Trust Images and the photographer.
Multiple credits can be grouped like this:
National Trust Images/Joe Cornish/Stephen Robson/David Noton

Printing
Include a printing notice like this:
Printed on 100% recycled paper
If appropriate add:
Please recycle this leaflet after use.

Copyright
You must always include a copyright notice like this:
© National Trust 2012

Registered charity number
This must appear on all items of print as follows:
Registered charity no. 205846

If space allows:
The National Trust is a registered charity no. 205846

Standard information and symbols
When you need to give standard information on the National Trust, its opening arrangements and other benefits for members or visitors, base it on the wording and symbols used in the Handbook.

Accessibility statement
At the end of all printed materials apart from posters and adverts, include in 16pt type the phrase 'If you'd like this information in an alternative format…' with a phone number and email address.

Wordings

Paper

All National Trust publications should be printed on white paper with a matt, silk or uncoated finish. Avoid glossy papers which can be difficult to read due to the reflection of light.

To minimise our environmental footprint, all printed products should be produced using paper made from 100% post-consumer waste. Compared with new paper from wood fibre, recycled paper consumes fewer resources (wood, energy and water), uses fewer chemicals, discharges less carbon dioxide into the atmosphere, and reduces the need for landfill.

The current list of nominated paper merchants, available grades and agreed National Trust pricing is available from the print and production team who can also advise you on the best paper for each product.

Please order your selected paper through one of the Trust's nominated paper merchants. At the time of ordering you, or your supplier, will need to make clear that the paper is being bought on behalf of the National Trust, so that you benefit from the prices we have negotiated on your behalf. The prices are competitive for the types of paper on offer, but they will not always be the lowest price.

Getting it right

These Brand standards set out general information on the National Trust brand, but there's more information available on specific topics.

Protecting our intellectual property
The National Trust's logo, together with its library of photographic images and many of its products and services, are part of the Trust's intellectual property. You should never agree to any external company or organisation using our name, logo or intellectual property without checking with your consultancy first. Giving away our intellectual property costs the Trust money and can jeopardise our reputation.

Following the law on data protection
A standard data protection statement has been prepared for use on all printed items which collect personal information, such as names and addresses. The statement and a corresponding padlock symbol are available on the Intranet under 'Data Protection'. This is a legal requirement and must be followed.

Following the law on disabilities discrimination
Guidelines have been prepared to help the Trust to comply with the latest Disability Discrimination Act. They can be found on the brand centre under Accessibility.

More guidance on signs
Guidance on estate signs (buildings, gardens and parks) is available on the brand centre.

Things to check